CHOWKHAMBA SANSKRIT STUDIES

VOL. CII

KĀLIDĀSA APOCRYPHA

By

SURES CHANDRA BANERJI



CHOWKHAMBA SANSKRIT SERIES
OFFICE - VARANASI

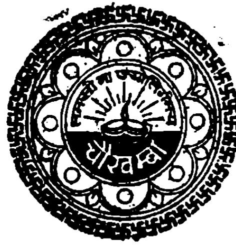
CHOWKHAMBA SANSKRIT STUDIES
VOL. CII

KĀLIDĀSA APOCRYPHA

By

Sures Chandra Banerji

Author of 'Dharmasūtras–a study etc.', 'Cultural Heritage of Kashmir', 'Sadukti–karṇāmṛta' [ed.], 'Kālidāsa-kośa', 'Kṛṣiparāśara' [ed. and trs.], 'Vikramāṅkadeva-carita [trs.], 'A Brief History of Tantra Literature', 'A Companion to Sanskrit Literature', etc.



CHOWKHAMBA SANSKRIT SERIES OFFICE, VARANASI.

1989

Publisher : Chowkhamba Sanskrit Series Office, Vārāṇasī.

Printer : Chowkhamba Press, Vārānasi.

Edition : First, 1989

Price : Rs. 150-00

K. 37/99, Gopal Mandir Lane

Post Box 1008, Varanasi-221001 (India)

Phone : 63145

Also can be had from

KRISHNADAS ACADEMY

Oriental Publishers & Distributors

Post Box No. 1118

Chowk, (Chitra Cinema Building), Varanasi-221001

(India)

To

My daughters, Chandā and Śarmilā,

who lisped in Sanskrit and

enlivened my work

with their loving

prattle.



PREFACE

Besides the dramas and poetical works, definitely known to have been written by Kālidāsa, the master-poet of India, quite a number of works—poetical, astronomical, astrological, medical, lexical and Tāntric—are traditionally attributed to him. Even a Smṛti work and works on prosody are associated with his name. No systematic and serious attempt has as yet been made to study the Kālidāsa Apocrypha, and to examine the question of the authorship of these works. We propose, in this work, to study the problem as exhaustively as available materials permit.

Of the various apocryphal works, some are definitely spurious, while no verdict as to authorship can be passed regarding the others. Of the works that could not be from the pen of the master-poet, we have given a brief résumé of contents, and stated the reasons against his authorship. So far as the other works are concerned, about whose authorship no positive conclusions are possible in the present state of our knowledge, we have given an accounts of the contents followed by the respective texts with *variae lectiones*, wherever possible. Of the poetical works, belonging to the latter category, we have given also an English rendering. No English translation, however, of the doubtful non-poetical works has been given.

We have also culled the stanzas, attributed to Kālidāsa in some later works, particularly in the well-known anthologies and rhetorical works, but not occurring in the undisputed works of his. These stanzas have been translated into English.

Incidentally, we have discussed the arguments for and against Kālidāsa's authorship of cantos ix to xvii of the *Kumārasambhava* and of the allegedly spurious verses of the *Meghadūta*.

The stanzas of the doubtful poetical works of Kālidāsa, as well as the stray verses attributed to him, have been indexed; the *Pratīka* of each foot of the verses has been given. For the facility of reference, a consolidated index of all these *Pratīkas* has also been added.

Before taking up the study of the apocryphal works of Kālidāsa, we have mentioned the later authors, along with their respective works, who assumed the name of Kālidāsa. Sincere thanks of the author are due to the Librarian of the Adyar Library and Research Centre, Adyar, Madras, and the Curator, Govt. Oriental Manuscripts Library, Triplicane, Madras, for promptly supplying all useful information and copies of some manuscripts. He has great pleasure in recording the fact that the University of Pennsylvania, Philadelphia, sent him a photostat copy, free of cost, of a manuscript of an apocryphal work of Kālidāsa.

The author of this work, produced through several years of labour, will feel grateful if his attention is drawn to such apocryphal works of Kālidāsa as may have escaped his notice. It is hoped that this humble work will add to the existing literature on Kālidāsa no problem about whose life and literature should remain unsolved.

S. C. Banerji

77 A, Golf Club Rd.,
Calcutta-33
New Year's Day, 1396 B. S.

CONTENTS

Indices

ABBREVIATIONS

ABORI–Annals of Bhandarkar Oriental Research Institute, Poona.

(1)

BORI–Bhandarkar Oriental Research Institute, Poona.

GOS-Gaekwad's Oriental Series, Baroda.

HOS–Harvard Oriental Series.

(2)

IHQ-Indian Historical Quarterly, Calcutta.

(3)

JBRAS-Journal of Bombay Branch of Royal Asiatic Society.

JRAS-Journal of Royal Asiatic Society of Great Britain and Ireland.

(4)

NSP–Nirṇayasāgara Press, Bombay.

NGGW–Nachichten von der Kgl. : Gesellschaft der Wissenschaften Gottingen, Philolog-histor. Klasse.

(5)

TSS-Trivandrum Sanskrit Series.

ZDMG–Zeitschrift der Deutschen Morgenländischen Gessellschaft.

Adyar–Without reference to parts, or pages, refers to manuscripts in Adyar Library, Madras, after publication of Part II of the Catalogue and included in Alphabetical Index of Skt. MSS.

(1) A. S.–Asiatic Society, Calcutta.

(2) Hz.–Hultzsch's Reports on Skt. MSS.

(3) I. O.–India Office.

(4) Madras–Govt. Oriental Mss. Library, Madras.

(5) Report–Kielhorn's Report on search for Skt. MSS. in Bombay (1880-81)

INTRODUCTION

Kālidāsa is universally recognised as the greatest poet of ancient India. Paradoxical as it may seem, we know the least about the greatest of our poets. In fact, of his life we know nothing beyond some anectdotes which are traditionally current among the scholars. The Indians' indifference to chronology is manifest in the fact that they have not cared to determine, even approximately, the date of Kālidāsa. The modesty of the poet, in consonanee with the spirit of the Indians, presumably prevented him from giving an account of himself. Whatever the date of Kālidāsa and his personal history may be, there is no doubt about the pattern of his scholarship and poetic skill His ingenuity in the use of similes, the raciness of his style, the spontaneity of his verses, the depiction of the intimate relation between nature and human mind, his fondness for soft words-- these are almost proverbial and patent. To the connoisseur the writings of Kālidāsa have a peculiar appeal. From a mass of writings of various poets he can pick out those of Kālidāsa without much difficulty.

This master-poet is well-known as the author of the three dramas entitled *Mālavikāgnimitra*, *Abhijñāna-śakuntala* and *Vikramorvaśīya*. His two *Mahākāvyas* are the *Raghuvaṃśa* and the *Kumārasambhava* and the *Meghadūta* is his renowned lyric. Excepting a part of the *Kumārasambhava*, and some stanzas of the *Meghadūta* no doubt has been expressed about the authorship of these works. There is, however, quite a number of other works which are ascribed to Kālidāsa. With regard to their authorship, two tendencies are generally noticeable. There are some who would complacently take as genuine whatever has come down in Kālidāsa's name. Others would categorically brand as spurious all the works associated with the name of Kālidāsa, excepting the dramas and poetical works definitely known to have been written by him. Both these assumptions are obviously of an *a priori* nature. The mere facts of the inferior style and pedestrian character of some of the works, attributed to Kālidāsa, do not preclude the possibility of their having been com-

posed by the great poet. The city of Rome was not built in a day. There cannot be dawn without prior twilight. So also, Kālidāsa could not have sprung into prominence without a preparatory stage, however much uncritical traditions may try to attribute his extraordinary ability to a supernatural agency.

The following[1] is an alphabetical list of the various works, other than the well-known works of the master-poet, ascribed to Kālidāsa, leaving aside the works of those authors who are definitely known to be later, and to have assumed the name Kālidāsa, Abhinava Kālidāsa, etc.

Abhinava-bhāratacampū
Akṣaramālikā-stava
Ambā-stava
Bhagavatpāda-saptati
Bhāgavata-campū
Bhramarāṣṭaka
Buddhivinoda-kāvya
(Same as Vidvadvinoda-Kāvya or Rākṣasa-Kāvya)
Caṇḍikādaṇḍaka-stotra
Candrāloka
Carcā-stava
Cātakāṣṭaka
Chandovarṇana
Cidgagana-candrikā
Devīnavaratna-mālikā
Devyārātrika
Devyaṣṭaka
(Same as Devīnavaratna-mālikā)
Dhārākalpa
Durghaṭa-kāvya
Duṣkaramālā
Dvātriṃśat-puttalikā
Ekākṣara-nāmamālā
Gaṅgāṣṭaka
Ghaṭakarpara-kāvya
Ghaṭastava (Same as Mātṛkā-mālā-stava)
Jātaka-candrikā
Jvālāmukhī-stotra
Jyotirvidābharaṇa
Kālidāsa-gadya
Kālidāsa-nighaṇṭu
Kālidāsa-prahasana (or, Lambodara-prahasana)
Kālī-stotra
Kalividambana
Kalyāṇa-stava
Karṇāṭa-varṇana
Karpūra-stotra
Kaṭapāyā
Kavi-Kaṇṭhapāśa
Kavirahasya
Kāvyaprakāśārtha-nirṇaya
Kramastotra-pañcikā
Kunteśvara-dautya
Laghu-stava (or, -stuti)
Lakṣmī-stava
Lambodara-prahasana (Same

1. Our chief sources of information are the Catalogues of MSS. in the well-known collections in India and abroad. Of particular help were the *New Catalogus Catalogorum* (Madras University) and Aufrecht's *Catalogus Catalogorum*.

as Kālidāsa-prahasana)
Madanābhyudaya
Mahāpadya
Makaranda-stava
Maṅgalāṣṭaka
(or, Varamaṅgalāṣṭaka)
Mathurā-kāvya
Mātṛkāmālā-stava
(Same as Ghaṭa-stava)
Mīnanayanāṣṭka
Nalodaya
Nānārtha-śabdaratna
Nañjarāja-yaśobhūṣaṇa
Nāradasiddhānta-vyākhyā
Navagraha-stotra
Navaratna.mālā
Praha·ana-nāṭaka (Same as Lambodara-prahasana or, Kālidāsa-prahasana)
Puṣpabāṇa-vilāsa
Rahasyabodha
Rākṣasa-kāvya (Same as Buddhivinoda-kāvya)
Rāmasetu
(Same as Setubandha)
Rāmāyaṇa-vyākhyā
Rasasāra-sañcaya
Rathāṅga-dūta
Ratnakośa
Ṛtusaṃhāra
Śabdarūpāvalī
Sakala-jananī-stava
Saṃkṣepa-śaṃkaravijaya
Sāṅkhya-kārikā
Śāntisāra
Śāradā-stotra
Sarasvatī-stotra
Śatru-parājaya
Setubandha
(Same as Rāmasetu)
Siddhāntasāra
Śṛṅgārakośa-bhāṇa (Same as Śṛṅgāraśekhara-bhāṇa)
Śṛṅgāra-rasāṣṭaka
Śṛṅgārasāra
Śṛṅgāraśekhara-bhāṇa (Same as Śṛṅgārakośa-bhāṇa)
Śṛṅgāra-tilaka
Śrutabodha
Śuddhicandrikā
Svaraśāstrasāra
Śyāmalādaṇḍaka
Uttarakālāmṛta
Vadhūvinoda
Vaidyamanoramā
Varamaṅgalāṣṭaka
(Same as Maṅgalāṣṭaka)
Vidvadvinoda-kāvya
(Same as Rākṣasa-kāvya)
Vṛndāvana-kāvya
Vṛttaratnāvalī
Yakṣollāsa

Before taking up a study of these works, we propose to discuss how many Kālidāsas are known in Sanskrit literature. The following verse is attributed to Rājaśekhara in Jahlaṇa's *Sūktimuktāvalī* (IV. 60) :—

eko'pi jīyate hanta Kālidāso na kenacit |
Śṛṅgāre lalitodgāre Kālidāsa-trayī kimu ||

This verse clearly hints at three poets of the name of Kālidāsa; all of them are stated to have been adepts in erotic composition,

Abhinanda says in the *Rāmacarita*[1] :—

> *hāleno-ttama-pūjayā kavī-vṛṣaḥ śrī-pālito lālitaḥ |*
> *khyātiṃ kāmapi Kālidāsa-kavayo nītāḥ śakārātinā ||*

In this verse, *Kālidāsa-kavayaḥ* appears to refer to several poets of the name of Kālidāsa. But, the plural number is, perhaps, merely honorific in view of the fact that only one king, viz. *Śakārāti* i.e. the enemy of Śakas or Vikramāditya is mentioned as the patron; it does not seem to be probable that one and the same king patronised more poets than one bearing the same name.

Kālidāsa appears to have been another name of Mātṛgupta. He was a poet in the court of king Harṣa Vikramāditya of Ujjayinī, who lived in the sixth century B. C. According to a tradition, this poet was responsible for the Prākrit poem *Setubandha.* King Rāmadāsa of Jayapura, who lived at the time of Akbar, says in his commentary on this poem :—

> *dhīrāṇāṃ kāvya-carcā-caturima-vidhaye vikramāditya-vācā |*
> *yaṃ cakre Kālidāsaḥ kavi-kumuda-vidhuḥ Setunāma prabandham ||*

This verse attributes the *Setubandha* to Kālidāsa who is associated with Vikramāditya; but from the verse itself we do not know which Vikramāditya is meant here. This Kālidāsa is also believed to have composed the three dramas associated with the name of the great poet.

In the *Jyotirvidābharaṇa* (XXII. 20) the author says :—

> *Kāvya-trayaṃ sumatikṛd raghuvaṃśa-pūrvaṃ*
> *jātaṃ tato na nu kiyac-chrutikarmavādaḥ |*
> *jyotirvidābharaṇa-kāla-vidhāna-śāstram*
> *Śrī-kālidāsa-kavitā hi tato babhūva ||*

The *Jyotirvidābharaṇa* bears the date 3068 *Kali* which corresponds to 34 B. C. A tradition makes out that this Kālidāsa was Medhārudra of the court of king Vikramārka of Malwa, the founder of the Mālava era in 57 B. C. Besides the above work, he is credited with the authorship of the three *Kāvyas Raghuvaṃśa, Kumārasambhava* and *Meghadūta.*

---

1. Canto XXXIII–opening verse.

According to a tradition, current among some scholars, one Kālidāsa alias Koṭijit, a disciple of Mūka Śaṃkara of Kāmakoṭi Peetam (1397-1430 A. D.), wrote the *Ṛtusaṃhāra* and the *Śrutabodha* besides the *Śṛṅgāra-tilaka*, *Śyāmalādaṇḍaka*, *Navaratna-mālā* and many other minor poems.

According to another tradition, there were three Kālidāsas, the first having flourished under Vikramāditya, the second under Bhoja and the third during the reign of Emperor Akbar.

The following writers, bearing the name of Kālidāsa, are also known from various sources :--

Abhinava Kālidāsa, Ākbarīya Kālidāsa, Kālidāsanandin, Kālidāsa Vidyāvinoda, Kaliyuga-Kālidāsa, Navīna-Kālidāsa, Parimala Kālidāsa (alias Padmagupta), Śambhu-Kālidāsa, Vaidya-Kālidāsa, Yamaka-Kavi Kālidāsa, Kālidāsa Cakravartin, Kāli. dāsa Sārvabhauma Bhaṭṭacārya, Kālidāsa-gaṇaka, Kālidāsa Miśra, Kālidāsa Cayanin, Kālidāsa Kerali, Kāildāsa Trivedin.

We shall set forth here such information as is available about the various authors called Kālidāsa.

Several poets appear to have assumed the glorious title Abhinava Kālidāsa. One such poet was Umāmaheśvara of Vellāla family probably of the Andhra region, pupil of Akkaya-sūri or Akṣayasūri, son of Veṅkaṭarāya of Mokṣaguṇḍa family. The poet was the *guru* of Kavikuñjara, author of the *Sabhārañjana-śataka.*

An Abhinava Kālidāsa, of Kāśyapa-gotra af Kāñcī, was father of Śrīkaṇṭha; he mentions an elder brother styled Sāhitya-bhūṣaṇa. The author appears to have been styled also as Kaliyuga Kālidāsa.

This title was borne by Kṛṣṇamūrti of Vāśiṣṭha-gotra, son of Sarva Śāstrin.

Abhinava Kālidāsa or Nava-(Navīna-) Kālidāsa was the title of Narasiṃha or Nṛsiṃha Kavi, son of Śivarāma-sudhī-maṇi and disciple of an ascetic, Yogānanda.

This was the title also of Nārāyaṇasvāmin, brother of Rāmayajvan.

One Mādhava was called Abhinava-(or, nava-) Kālidāsa.

One Gopālaśāstrin of the court of Yuvarāja, king of Udayā-rpalayam, was called Abhinava Kālidāsa.

To an Akbarīya Kālidāsa[1] is attributed a verse in Sundaradeva's anthology called *Sūkti-sundara,* compiled about the beginning of the 17th century. This poet, quoted also in the *Subhāṣita-hārāvalī* of Hari as well as in the anthologies called *Padyaveṇī*, *Rasika-jīvana* and *Padyāmṛta-taraṅgiṇī*, appears to have been a contemporary of Akbar, and to have written a number of *Samasyās.* He seems to have enjoyed the patronage both of Akbar and Rāmacandra, the Vaghela ruler of Rewah. On the latter he composed a panegyric. While some think that the real name of the poet was Gaṅgādhara, the colophon to a MS.[2] states it as Govinda Bhaṭṭa.

Verses of one Kālidāsanandin are quoted in Śrīdharadāsa's *Sadukti-karṇāmṛta.* He appears to have been a poet of Bengal in the 12th-13th century.

One Kālidāsa Vidyāvinoda was born in Koṭālipāḍā (Faridpur, Bangladesh) in very recent times; he died in 1937.

Parimala Kālidāsa, alias Padmagupta, was a contemporary of king Muñja of Dhārā (10th-11th century).

Surnamed Dhīra, Kālidāsa Cakravartin appears to have been son of Satyabhāmā and Dhīra Rāmagovinda of the family of Kāmadeva Vācaspati, son of Hari.

Kālidāsa Gaṇaka was son of Bhānubhaṭṭa of Kāśyapagotra, and resident on the bank of the Yamunā.

One Kālidāsa Cayanin appears to have flourished earlier than the middle of the fifteenth century. He is quoted in the *Gadādhara-paddhati* (Bibliotheca Indica ed.).

A Kālidāsa (1682 A. D.) figures among the sixty-three writers of Shah Jahan's reign.[3]

---

1. On this poet, see H. D. Sharma in *Calcutta Oriental Journal*, III, pt 5 and *K. Ayyangar Comm Vol.* ; V. Raghavan in *IHQ*, *XVII*, 1941. Also see J. B. Chaudhuri, *Padyāmṛta-taraṅgiṇī*, Intro., p. p. xliii; *Muslim Patronage to Sanskrit Learning*, p. p. 33-49, For a collection of verses attributed to this poet, see J. B. Chaudhuri in *Indian Culture*, p. p. 47-58

2. See *Des. Cat. of Skt. MSS.* (Asiatic Society, Calcutta), IV, No. 3109.

3. See *Bib. of Mughal India*, App. III, p. p. 154-65; *Jour. of Śrī Venk. Oriental Inst.*, I, iv. p. 14, f. n. :

To a Kālidāsamiśra some works are ascribed. One poet of this name, who was grandfather of Muralīdhara, appears to have contributed to the *Kavīndra-candrodaya.*

One Kālidāsa was father of Yogānanda. A Kālidāsa is known as father of Tārānātha. Another Kālidāsa was father of Devadāsa, Śaṅkara and Hṛdayābharaṇa; the last-mentioned person was author of a commentary, called *Tilakottama,* on the *Gītagovinda.*

One Kālidāsa Trivedin is also known to have composed a work.

Kālidāsa Keralī seems to have belonged to Kerala.

We give below an alphabetical list of the various works ascribed to different authors bearing the name of Kālidāsa, with the respective names of authors. In doing so, we shall set forth such information about the works as is available.

Work	Author	Remarks
Abhinava-bhārata-campū	Abhinava-kālidāsa	
Advaita-kāmadhenu	Abhinava-kālidāsa (Umāmaheśvara)	
Bhāgavata-campū	Abhinava-kālidāsa (Gopālaśāstrin)	
Bhāgavata-campū	Abhinava-kālidāsa (Umāmaheśvara)	Printed. On this there is a commentary by the author's teacher, Akkayasūri.
Bhagavatpāda-saptati	Abhinava-kālidāsa	
Bhāvabodhinī	Kālidāsamiśra	Comm. on the *Ajñāna-bodhinī* of Śaṅkarācārya.
Candrakalā-pariṇaya-nāṭaka	Abhinava- (or, Nava, Navīna-) kālidāsa (Narasiṃha)	A drama of the *bhāṇa* type, called *Candrakalā,* is ascribed to Nārāyaṇasvāmin who was also styled as Abhi-

		nava-kālidāsa one was brother of Rāmayajvan. The drama is stated to have been staged at Śrīraṅgapaṭṭana.
Dhātuprabodha	Kālidāsa Cakravartin	A grammatical work.
Jayamaṅgala-gāthā	Kālidāsanandin	Composed in 1205 A.D., it is a source-book of the *Vallāla-carita* of Ānanda Bhaṭṭa (Vide *Jour. of Asiatic Soc. of Bengal, Proceedings*, 1901, p. 75.)
Kaliviḍambana	Abhinava-kālidāsa	Printed.
Kandarpadarpaṇa-bhāṇa	Kaliyuga Kālidāsa	Composed to be enacted at the time of Vasantotsava of Ekāmranātha of Kāñcī.
Krīḍāvalī	Kālidāsa (Father of Yogānanda)	A Khaṇḍa-kāvya.
Kuṇḍaprabandha	Kālidāsa (Balabhadra-sūta)	
Madanābhyudaya	Abhīnava-kālidāsa (Kṛṣṇamūrti)	A drama.
Nañjarāja-yaśo-bhūṣana	Abhīnava-kālidāsa (Narasiṃha)	Printed. A work on poetics. In it, the author glorifies his patron, Nañjarāja, who was Revenue Minister of Chikka Kṛṣṇarāja of Mysore (1739-59 A. D.), and died in 1773 A. D.

Navasāhasāṅka-carita	Parimala-kālidāsa	Historical poem. The poet was a contemporary of king Muñja of Dhārā (10th-11th century), Printed.
Nirguṇabrahmamīmāṃsā-tattvacandrikā (Same as Tattva-candrikā, q. v.)		
Pāṇinīyavāda-nakṣatramālā	Abhīnava Kālidāsa (Umāmaheśvara)	
Praśnottaramālā	Kālidāsamiśra	
Rāmacandra-yaśaḥ-prabandha	Ākbarīya Kālidāsa	A panegyric on Rāmacandra, the Vaghela ruler of Rewah.
Rāmacandra-kāvya	Śambhu Kālidāsa	
Śabdārtharatna	Kālidāsa (Father of Tārānātha)	A grammatical work.
Saṃkṣepa-śaṃkaravijaya	Abhīnava kālidāsa (Mādhava)	Printed in GOS.
Śatruparājaya	Kālidāsa Gaṇaka	A work on Jyotiṣa.
Siddhāntasāra (Same as Vedānta-siddhāntasāra, q. v.)		
Śivarāja-caritra	Kālidāsa Vidyā-vinoda	*Saṃskṛta-sāhitya-pariṣad-patrikā*, Calcutta, X.
Śivārcana-kusumāñjali	Kālidāsamiśra	
Śṛṅgārakośa	Abhinava-kālidāsa (Father of Śrīkaṇṭha)	A drama of the bhāṇa type.
Śṛṅgāraśekhara-bhāṇa (Same as Śṛṅgārakośa)		

Śuddhicandrikā	Kālidāsa Cayanin	A metrical Smṛti work containing 26 verses.
Svaraśāstra	Kālidāsa Gaṇaka	
Tattva-candrikā	Abhinava-kālidāsa (Umāmaheśvara)	A *vāda-grantha* criticising Rāmānuja and Śrikaṇṭha.
Tattvacintāmaṇi-dīdhiti-vyākhyā	Abhinava-kālidāsa (Nārāyaṇasvāmin)	Cited in the author's work *Candrakala*.
Tripurasundarī-stutikāvya	Kālidāsa Cakravartin (Sometimes stated as son of Rāmagovinda)	A work in imitation of the *Gītagovinda*.
Vadhūvinoda	Kālidāsa Trivedin	MS. No. 5719 in Poleman's *Census of Indic MSS.*
Vaidya-manoramā	Vaidya Kālidāsa	The author's name is given in the chapter-colophons. A work on Āyurveda.
Vedānta-siddhānta-sāra	Abhinava-kālidāsa (Umāmaheśvara)	It is cited by the author's pupil, Kavikuñjara, in the latter's poem *Sabhārañjana*. On this work, see R. Sharma Shastry in *Quarterly Jour. of Mythic Society*, XI, p. 77.
Vikrama-rāghava	Nūtana Kālidāsa	A poem.
Virodhavarūthinī	Abhinava-kālidāsa (Umāmaheśvara)	A critique of Rāmānuja's *Śrībhāṣya*.
Virudāvalī	Akbarīya Kālidāsa	
Yakṣollāsa	Abhinava-kālidāsa (Kṛṣṇamūrti)	A poetical work known to have been composed in the beginning of the 17th. century.

Besides the above, a commentary on the *Vākyavṛtti* is ascribed to Kālidāsamiśra. Sixty-four stanzas on astrological divination are attributed to Kālidāsa Keralī. An anonymous *Stotra*, called *Kālidāsa-pañcāśat*, and a *Kālidāsa-candrikā* are found in some catalogues.

From the above we find that a number of persons of very late dates assumed the name Kālidāsa. Their works may be safely left out of consideration. We are here concerned with the works associated with the name of Kālidāsa, but whose authors are not definitely known. These works fall into three classes, viz.

A. Works which may have been written by the master-poet of India.

B. Works written by persons bearing the name of Kālidāsa, but different from the renowned poet of this name.

C. Works attributed to Kālidāsa, but whose real authors are unknown and which are not likely to be from the pen of the master-poet.

In accordance with the nature of the contents of these apocryphal compositions, they can be divided into three classes, viz. poetical works, stray verses and miscellaneous works. Corresponding to these divisions, the writings have been dealt with in three parts.

Among other works, attributed to Kālidāsa, mention may be made of the *Kāvya-nāṭakā-laṃkāra*[1] and *Śṛṅgāra-sāra*[2]. But, we do not know anything about their forms and contents. So, we cannot include them in any of the above categories into which the apocryphal works have been divided. The title of the former work appears to suggest that it is a work on rhetoric.

---

1. *A Cat. of Skt. MSS. in Private Libraries of Gujarāt, Kāthiavāḍ, Kācch,* Sind and Khāndes (Bühler), III. p. 46.

2. Oppert's *List of Skt. MSS. in Private Libraries of Southern India,* II. 6614.

KĀLIDĀSA APOCRYPHA

PART I

POETICAL WORKS

INTRODUCTORY REMARKS

The poetical works, attributed to Kālidāsa, are as follows :— Akṣaramālikā-stava, Ambā-stava, Bhramarāṣṭaka, Buddhivinoda-kāvya (also called Rākṣasa-kāvya or Vidvadvinoda-kāvya), Carcā-stava, Cātakāṣṭaka, Devīnavaratna-mālikā (or, Devyaṣṭaka), Devyārātrika, Durghaṭa-kāvya, Duṣkaramālā, Gaṅgāṣṭaka, Ghaṭakarpara-kāvya, Hanūmat-praśasti-kāvya, Jvālāmukhī-stotra, Kālī-stotra, Kalyāṇa-stava, Karṇāṭa-varṇana, Karpūra-stotra, Kavi-kaṇṭhapāśa, Krama-stotra-pañcikā, Kunteśvara-dautya, Laghu-stava (or, -stuti), Lakṣmī-stava, Mahāpadya, Makaranda-stava, Maṅgalāṣṭaka, Mathurā-kāvya, Mātṛkā (puṣpa)-mālā-stava, Mīnanayanāṣṭaka, Nalodaya, Navagraha-stotra, Navaratna-mālā (or, Devīnavaratna-mālā, Puṣpabāṇa-vilāsa, Rākṣasa-kāvya (also called Buddhivinoda-kāvya, etc.), Rathāṅga-dūta, Ṛtusaṃhāra, Sakalajananī-stava, Saptaślokī-rāmāyaṇa, Śāradā-stotra, Sarasvatī-stotra, Setubandha (in Prākrit, also called Rāmasctu), Śṛṅgāra-rasāṣṭaka, Śṛṅgāra-sāra, Śṛṅgāra-tilaka, Vidvadvinoda-kāvya (also called Buddhivinoda-kāvya etc.), Vṛndāvana-kāvya.

Of the above works, some could not be procured and examined by us. So, we are not in a position to pass any judgment on the nature of their contents and on their authorship. Such works are :—

Hanūmat-praśasti-kāvya,
Jvālāmukhī-stotra,
Kālī-stotra,
Karpūra-stotra,
Lakṣmī-stava,
Mathurā-kāvya,
Mīnanayanāṣṭaka,
Śṛṅgārasāra,
Vṛndāvana-kāvya.

The last one may be the same as the *Vṛndāvana-yamaka*, printed with a comm. in J. Vidyasagar's *Kāvya-saṃgraha*, III, wherein it is ascribed to Mānāṅka.

Of the above works, those called *Durghaṭa-kāvya, Duṣkara-mālā, Ghaṭakarpara-kāvya, Nalodaya, Rākṣasa-kāvya* and *Setu-bandha* (also called *Rāmasetu*), though attributed by some to Kālidāsa, do not appear to have been composed by the great poet. We shall briefly set forth their contents, discuss their literary quality and deal with the question of their authorship.

The *Durghaṭa-kāvya* [1] consists of six verses. As the very title implies, it is a very difficult poem. It must be frankly admitted that we could not make out any sense even after repeated perusal of the stanzas. The colophon attributes it to Mahākavi Kālidāsa. But, the very difficult words of the *Kāvya* clearly preclude the possibility of its having emanated from the pen of the poet who wrote the poetical works like the *Raghuvaṃśa*, and the *Kumāra-sambhava*, the dramas like the *Abhijñānaśakuntalā*, not to mention his other works. In fact, the *Prasāda-guṇa* or lucidity is one of the greatest qualities of Kālidāsa, and precisely this quality is conspicuously absent in the *Durghaṭa-kāvya.*

The *Duṣkaramālā* [2] is a work illustrating certain figures of speech. It is divided into six chapters called respectively *Prakīrṇa-pada, Prahelikā-pada, Praśnottara-pada, Yamaka-pada, Niyata-svara-sthāna-varṇa-pada* and *Prastāra-pada*. Apart from the unlikelihood of a poet of Kālidāsa's calibre writing on such a subject, the work has no stylistic claim to the master-poet's authorship. It has no internal evidence either on the question of its authorship.

---

1. Printed in *Kāvyakalāpa*, I, Calcutta. Bühler's *Gujarat Report* (4) contains the poem with a comm. India Office MS. 3926 has only three verses with a comm.

2. Cf. Ms. No. R 5472 a, belonging to Govt. Orinetal MSS. Library, Madras, with a comm. called *Viśadā* by Durgaya alias Siṃhasvāmin, son of Bhaṭṭa Vāsudeva.

The *Ghaṭakarpara-kāvya* [1], also called *Ghaṭakharpara-kāvya* in some manuscripts, is a monody in which the motif is just the reverse of the *Meghadūta*. It is the beloved in the *Ghaṭakarpara-kāvya,* pining in separation, that sends the cloud as the messenger to her dear one living abroad. She recounts the various objects and sights of the rainy season that engender, in a separated beloved, a strong desire for union with her lover. Incidentally she envies those who are enjoying love in union.

The theme and plan of the work considerably differ from those of the *Meghadūta*. Unlike the latter, the former gives no itinerary of the cloud. While the *Meghadūta* ends with the message to be conveyed by the cloud, in this work the lover gets the message and returns home. In the *Meghadūta,* the separation is to last for one year, while in it the absence of the lover lasts for three months [2] only.

As a piece of poetical composition, the *Ghaṭakarpara-kāvya* suffers a lot by comparison with the other work. One misses, in this work, the spontaneous flow of verses found in the other one. The poet of the *Meghadūta* aptly chooses the *Mandākrāntā* metre which admirably suits the theme

1. Ed. (i) J. B. Chaudhuri, with a Skt. comm., extracts from other commentaries, Eng. and Bengali trs., Calcutta 1953.
   (ii) M. Kaul, with Abhinavagupta's comm., Srinagar, 1945.
   (iii) G. M. Dursch, with a Skt. comm. and German verse trs., Berlin, 1828.
   (iv) Haeberlin in *Kāvya-saṃgraha.*
   (v) Jīvānanda in *Kāvya-saṃgraha.*
   (vi) H. Hirāchand in *Kāvya-kalāpa.*

   It is interesting to note that 'Karapara' occurs in Hariṣeṇa's *Praśasti* on the Allahabad Pillar, as the name of one of the tribes subjugated by Samudragupta.

2. Cf. *nirgato'si śaṭha māsi mādhave, nopayāsi śayite'pi mādhave* / (Verse 21 in J. B. Chaudhuri's ed.)

   Mādhava month = Vaiśākha.

   The *Śayana* of Mādhava (Viṣṇu) is supposed to take place in Āṣaḍha.

dealt with by him. The variety of metres,[1] employed by the poet of the other work, reveals his capacity for versification, but fails to evoke the tender emotion that such a composition is expected to rouse in us. Some critics have levelled the charge of sentimentalism against the lover of the *Meghadūta* on the score that, while eight months of the one-year curse have elapsed, the lover is disconsolate for the remaining four monts after which re-union is certain. Judged from this point of view, the beloved in the *Ghaṭakarpara-kāvya* is utterly sentimental as only for three months her lover has been away. Her effusions do not deserve our sympathy when we consider this factor. Even a casual reader of these two works cannot fail to notice the striking contrast between the dictions in the two works. While the *Meghadūta* affords a pleasant reading with simple words and easily comprehensible imageries, the other work betrays a laboured diction and literary exercise on the part of the poet. Moreover, the pictures of the rainy season, delineated in it, are conventional and lack the charm of those depicted in the *Meghadūta*. The deliberate use of terminal *Yamakas*, however cerditable a performance according to some, definitely detracts from the poetical merit of the author. Such verbal tricks relegate the piece to the rank occupied by poets of the decadent age.

What has been stated above tends to speak against the traditional attribution of the *Ghaṭakarpara-kāvya* to Kālidāsa. The mention of a poet called *Ghataparaka* in some works, the existence of a work called *Nītisāra*,[2] by Ghaṭakarpara and the absence of the poet's name in some manuscripts of the text and commentaries are facts tending to render the tradition baseless. It should be noted that the tradition associating Kālidāsa with the Vikramāditya legend also men-

1. *Sundarī, Vasantatilaka, Aupacchandasika, Rathoddhatā, Puṣpitāgrā, Upajāti Drutavilambita*, the *Rathoddhatā* preponderating.

2. Pub. in Haeberlin's *Kāvya-saṃgraha*, Jīvānanda's *Kāvya-saṃgraha* and in the *Kāvya-kalāpa*.

tions Ghaṭakarpara as a contemporary of Kālidāsa.[1] The so-called *Ghaṭakarpara-kāvya* appears to have derived its title from the last verse of the poem in which the poet offers to carry water in a broken jar for one who can surpass him in the use of *Yamakas*. Such a boastful remark about himself is against the nature of Kālidāsa who is all humility in the *Raghuvaṃśa*,[2] a work presumably of his mature years, and who has never expressed a bit of conceit in any of the undisputed works of his. In the *Mālavikāgnimitra*,[3] Kālidāsa is clearly conscious of having produced an important, albeit new, work. But, even in this work his expression of self-confidence is dignified, couched in refined language and is unobtrusive. The *Ghaṭakarpara-kāvya* may just have been an anonymous work, and perhaps serves as an instance of trifling anonyma being lumped on the great poet. The attribution of the work to Kālidāsa, in such early sources as Abhinavagupta's *Locana* and *Ghaṭakarpara-vivṛti* commentary on it, need not be then very seriously. Even if Kālidāsa be supposed to have flourished as late as about 400 A. D., he must have preceded Abhinava by about five centuries. A span of 500 years is sufficient for a tradition to grow and grip even an early and learned man like Abhinavagupta. The same remarks apply to Ānandavardhana also; he seems to have believed in Kālidāsa's authorship in his *Dhvanyāloka* (II. 17/18).[4]

---

1. Cf. the verse of the *Jyotirvidābharaṇa* mentioning the Nine Jewels of Vikramāditya's court. The authorship of this work may be debatable but the existence of a poet of the name of Ghaṭakarpara need not be doubted even though his contemporaneity with Kālidāsa may be fanciful.

2. Cf. *kva sūrya-prabhavo vaṃśaḥ kva cālpa-viṣayā matiḥ* / and *mandaḥ kavi-yaśaḥ-prārthī gamiṣyāmy-upahāsyatām* etc.

3. Cf. *purāṇam ityeva na sādhu sarvam*
   na cāpi kāvyaṃ navamityavadyam /
   santaḥ parīkṣyā-nyatarad bhajante
   mūḍhaḥ para-pratyaya-neya-buddhiḥ //

4. On this question, see V. Raghavan in *Mirashi Felicitation Vol.*, 1965, pp. 147-9.

To the arguments against Kālidāsa's authorship of the poem we may add also the fact that it is not mentioned or quoted from is any early work. Such late works as the *Padacandrikā* commentary (1474 A. D.) of Rāyamukuṭa on the *Amarakośa* and the *Amarakośodghāṭana* commentary (C. 1100 A. D.) of Kṣīrasvāmin on the same work quote lines [1] from this poem ; the former also mentions Ghaṭakarpara.

Coming to the testimony of the manuscripts, we find that some of them ascribe it to a poet named Ghaṭakarpara. [2] The attribution of the work to Kālidāsa in a good number of manuscripts [3] appears to be mere perpetuation of a baseless tradition. As is well-known, in the literary history of Sanskrit the testimony of the majority of the manuscripts is not necessarily acceptable.

Some of the commentators [4] associate the poem with the name of Ghaṭakarpara ; one of them takes pains to establish Ghaṭakarpara's authorship and to explode the traditional ascription to Kālidāsa. The attribution of it to Kālidāsa, in certain commentaries, [5] may be dismissed as implicit faith in a time-honoured tradition.

The passages of the *Ghaṭakarpara-kāvya,* echoing those of Kālidāsa's works, as pointed out by S. L. Katre in *Vikrama*

---

1. *ravicandrāvapi nopalakṣitau* (verse 1 in Śāntisūri's recension) and *bhāvānurakta-vanitā-surataiḥ* (verse 22 in the same version) quoted respectively by Rājamukuṭa and Kṣīrasvāmin.
2. e.g. No. 346/1892–95 of the B. O. R. I. Govt. Collections, 9 C 74 of Adyar Library, R 3137 (f) and D 11839 of Govt. Oriental MSS. Library, Madras.
3. For references to such MSS., see S. L. Katre, the Ghaṭakarpara Problem in *Vikrama Volume,* Ujjain, 1948, p. 188.
4. e.g. Vaidyanātha (late eighteenth century or early nineteenth century), Govardhana (latter half of nineteenth century) an anonymous commentary (MS. No. 441/1895–1902 of B. O. R. I. Govt. collections). Govardhana remarks—*tasmāda-neka-prāmāṇika. sādhakayuktya-nugṛhītādai-tihyādidaṃ ghaṭakharpara-kṛtam ityavasīyate.*
5. For references to MSS., see S. L. Katre, *op. cit.,* p. 189.

Volume (p. 198), appear to establish the imitative nature of the poem rather than pointing to the common authorship of Kālidāsa.

The text of the *Ghaṭakarpara-kāvya* varies in the different sources. The variations are noticeable both in the number and order of verses. [1] The total number of verses is 21 according to Abhinavagupta's commentary, 23 according to Śaṃkara, 22 according to some, while one commentator gives 20 stanzas. Abhinavagupta's commentary, the *Ghaṭakarpara-vivṛti* is the earliest and, of course, the most authoritative. So, his testimony deserves the greatest consideration. Of the 21 verses, given by Abhinavagupta, he clearly doubts the authenticity of the one which reads as *tāsām ṛtuḥ saphala eva* etc. Under this verse, he observes that Kālidāsa's authorship of it has been heard by him [2] implying thereby that he has no first-hand knowledge about its author. It should, however, be added that this verse occurs in all the well-known sources; it is the twentieth verse in all but Divākara's commentary according to which it is the nineteenth. Two more verses are of dubious authorship. The verse *kokila-bhramara* [3] etc. of the twelve sources, examined by Dr. Chaudhuri, it occurs only in two. Again, the verse *etan-niśamya virahā* [4] etc. occurs in eight of the twelve sources.

That the *Ghaṭakarpara-kāvya* enjoyed great popularity is sufficiently attested by a large number of commentaries on it. Besides Abhinavagupta, the great Kashmirian scholar, the following persons wrote commentaries on it :—

Ādakamalla, Bharatamallika, Divākara, Govardhana, Govinda, Kamalākara, Kucalakavi or Kuśalakavi, Ramāpati Miśra, Śaṃkara, Śāntisūri, Tārācandra, Vaidyanātha and Vindhyeśvarīprasāda. Besides the commentaries of the above, there are some anonymous commentaries too. A reason, probably the chief one, of the popularity of the work appears

1. See J. B. Chaudhuri's ed., *op. cit.*, p. 54 ff.
2. Cf. *atra kartā mahākaviḥ Kālidāsa it anuśrutam asmābhiḥ* /
3. No. 21 in J. B. Chaudhuri's ed.
4. No. 22 in J. B. Chaudhuri's ed.

to be that traditionally it was attributed to Kālidāsa. The unmistakable influence of this *Kāvya* on the *Kṛṣṇa-līlā-kāvya* of Madana (17th. century) is another instance of its popularity and of the tendency of the poets of the decadent age to perpetuate artificialities in poetical compositions.

The *Karṇāṭa-varṇana,* in sixteen verses, is in celebration of Kālidāsa's victory over Balvaṇa, court-poet of a Karṇāṭa king. Most of its verses are found in the *Mahāpadya* attributed to Kālidāsa.

The *Nalodaya,* [1] in four cantos, is based on the banal story of Nala and Damayantī which forms the subject-matter also of the *Mahākāvya* of Śrīharṣa.

The first canto, containing 54 verses, describes the personal charm and qualities of Nala as a king. In it we get also a description of the exquisite beauty of Damayantī, daughter of Bhīma, king of Vidarbha. From reports, circulating among the people, Nala and Damayantī are attracted to each other. Nala sends a band of swans as messengers to the girl. They see her, and plead for her marriage with the king. They are sent back by the girl to the king to whom they describe the various qualities of the princess. Both the king and the princess are love-sick. Bhīma, the wise and considerate father of Damayantī, arranges for an assembly for self-choice (*svayaṃvara*). Countless princes throng the assembly. Gods, too, led by Indra, come there. Nala then arrives, and the assembly-hall is aglow with the radiance emanating from his body. Even the gods are struck with awe at the sight of his peerless beauty. At the behest of the lord of gods, Nala carries the overtures of divine love to Damayantī, whose hand they seek, only to be told by her that she desires not to be the consort of a god. Apprised of Damayantī's refusal, the five gods despair of her hand, and, to mislead the princess,

---

1. Ed. (i) With *Subodhinī* comm. of Prajñākara, Intro., notes and Latin translation by F. Benary, Berlin, 1830.
(ii) J. Sukla, with same comm., Calcutta, 1870.
(iii) with metrical Eng. tr., by W. Yates, Calcutta, 1844.
(iv) in Haeberlin's *Kāvya-saṃgraha.*

each assumes the form of Nala. The princess arrives, and feels bewildered at the sight of so many people looking like Nala.

But, as she concentrates her mind, she finds that the feet of only one Nala touches the ground while those of others do not. The clever girl at once rejects the latter knowing them to be gods, and has the garland placed on the real person. This being over, the king returns with his beloved to his kingdom amidst rejoicings.

The second canto, comprising sixty-two stanzas, gives an elaborate description of spring which excites passion not only in human beings but also in lower animals. From this canto we learn that Nala enjoyed himself with his lovely wife, Damayantī, in various ways, and spent his days in great pomp and pleasure.

In the third canto, which contains fifty-four verses, we find Kali, the fourth Age personified, who was also a suitor of Damayantī, disappointed and incensed at the report that the princess had preferred Nala, a mortal king, to the gods. Determined to take revenge, he discovers the weaknesses of Nala and through these enters the king's body. Through the influence of Kali, Nala loses his stakes in a game of dice with his brother who appropriates all the possessions of the former leaving him utterly destitute. Having lost everything, including his home, Nala, accompanied by his dear wife, retires to a forest. There the couple suffers untold privation having not a morsel of food to appease their hunger nor a drop of water to quench their thirst. One night, through delusion caused by Kali, Nala abandons his beloved, while asleep, in the forest. In course of his wanderings, he comes across the serpent Karkoṭa, surrounded by forest-fire, wailing for succour. Nala rescues him, but the snake bites him. As Nala's body betrays the effect of poison, the serpent assures the king against any harm. Karkoṭa gives him a piece of cloth which, if worn, will protect the king against all the mischievous tricks of Kali. The king dons it and, at the suggestion of Karkoṭa, seeks the shelter of king Ṛtuparṇa who appoints him as his charioteer.

Damayantī gets up, and feels helpless without finding Nala by her side. She wails loudly, and wanders in vain through the forest in quest of her spouse. In vain does she seek the help of the deer and the *Aśoka* tree to bring about her reunion with Nala. In her wandering, she encounters a huge serpent from whose mouth a hunter saves her. Then the hunter expresses his desire to have her as his wife. At this she becomes furious, and pronounces a curse which reduces the hunter to ashes. Utterly dejected, she no longer wants to live, and offers herself as a prey to a wolf and a demon by turn. Her desire being unfulfilled, she fervently invokes the help of Viṣṇu. At last, she is delighted to find a group of merchants. With them she undertakes a long and arduous journey, and arrives at the kingdom of Subāhu. Incognito she sees the queen-mother who gives her shelter, and she starts a life of security.

In the fourth canto, containing forty-seven verses, we are told that Bhīma, father of Damayantī, comes to know of Nala's disappearance. He sends his men to different directions in search of Nala. Damayantī is discovered, and comes to her father's home. Here she learns, to her great relief, that one of the men has traced the whereabouts of Nala. From his description of the charioteer of king Ṛtuparṇa, Damayantī becomes assured of the charioteer's identity with Nala. Then she hits upon the plan of convening a fresh *Svayaṃvara-sabhā*. The clever Damayantī rightly thinks that Ṛtuparṇa must come to this *Sabhā* with his charioteer. In that case, she will be re-united with Nala. Her plan succeeds, and, after a long and painful separation, she gets her husband back. Now Nala wants to recover his kingdom from his brother, the usurper. He invites his brother either to an open fight or to a game of dice with the kingdom and life as stakes. The brother agrees to the latter course.... Nala, with confidence gained from his knowledge obtained from Ṛtuparṇa, easily vanquishes his adversary, and regains the lost kingdom. Nala, however, with his usual magnanimity, spares the brother's life and arranges for his maintenance. Thereupon, Nala and Damayantī begin to lead a life of happiness and prosperity.

Though the poet does not show any originality in concei-ving the subject of his poem, yet his weaving out of a story with the scanty epic material is laudable. While the narrative is on the whole pleasing, it is at places interrupted by over-elaboration. For instance, the entire second canto is devoted to a description of spring and the vernal sports. The description of the charms of the season, as well as of the sports, appears to be a catalogue of conventional ideas which impedes the course of the narrative.

The diction of this poem is a perfect specimen of the laboured artificialities of the decadent Sanskrit literature. The *Yamakas*, contained in every line, no doubt bespeak the skill of the poet and his command over language, but these are examples of literary exercise and do not constitute good poetry. As a specimen of *Yamakas*, which mar intelligibility, the following verse may be cited :—

> *madhu prapīya cābhavan natānatā na tā na tāḥ* /
> ramā ramā ramā ramākule jane'tra hālayā // ii. 56.

There is no striking figure of sense, and the few *Upamās*, that are used, e.g. in verse 25 (*sīteva trāsamāsasāda*), lack charm. The most remarkable feature of the poem is the use of rime at the end as well as the middle of the metrical lines.

Judging by the number of commentaries, of which we have at least nineteen, [1] the *Nalodaya* appears to have enjoyed great popularity. It should be added that even Mallinātha thought it fit to comment on this work.

The question of the authorship of the *Nalodaya* is a ticklish one. It has been dealt with by many scholars most of whom agree in not believing it to have been the work of the master-poet Kālidāsa. Some scholars, however, ascribe it to the great Kālidāsa on the ground that he alone was capable of such verbal tricks as abound in the work. This, however, should exactly be the reason for rejecting Kālidāsa's authorship of the *Kāvya*. One of Kālidāsa's claims to great-

1. For the names of the commentators and titles of their commentaries, see K. K. Raja, *The Contribution of Kerala to Sanskrit Literature*, p. 30 (f.n. 157).

ness lies in the fact that, unlike the poets of later times, he writes in a simple style. His *penchant* for simplicity sometimes exposes him to the charge of being finical; because, he cannot use a harsh word even when the context requires it.

Peterson discovered [1] a MS. of the *Nalodaya* whose commentator Rāmarṣi (C. 1600 A. D.) attributes the work to Ravideva. [2]

In a note, [3] Peterson stated that the *Nalodaya* was written in Saṃvat 1664 (= 1607 A. D.) and that it had been wrongly attributed to Kālidāsa. That the work was not so late is shown by Peterson himself in his *Reports*, 1887, (p. 20) wherein he states that a commentary on the *Nalodaya* was written in the above year.

Some MSS. attribute the *Nalodaya* to Ravideva, son of Bhaṭṭanārāyaṇa. For example, mention may be made of MS. No. 306 in the Catalogue of Skt. MSS. belonging to Bhandarkar Oriental Research Institute, Poona, xiii, pt. 1. The same identity of Ravideva is also found in MS. N. 3811 in the Cat. of Skt. MSS. in the Sarasvatī Mahal Library, Tanjore, VI.

Pischel believes [4] Ravideva, son of Nārāyaṇa, to have been the author not only of the *Nalodaya* but also of the *Rākṣasa-kāvya*. R. G. Bhandarkar [5] agrees with this view.

A. S. R. Ayyar examines [6] the claims of Vāsudeva and Ravideva to the authorship of the *Nalodaya*. A MS. of the

1. See *JBRAS*, Extra No. 1887, p. 337.
2. Cf. *Ravideva-viracita-mahākāvya-nalodaya-ṭīkāyām yamaka-bodhinyām nala-rājya-prāptir-nāma caturtha āśvāsaḥ* |

   The word *Mahākāvya*, in the colophon, raises the assumption that the *Nalodaya* was. perhaps, a *Mahākāvya* of which a part only has survived; the extant *Nalodaya* does not conform to the definition of *Mahākāvya* given by rhetoricians. The word may, however, express the glorification of the *Kāvya* commented on. The term *Mahākāvya* may have been used only in a general sense.
3. *JBRAS*, XVII, 1887, p. 69.
4. *ZDMG*, Lvi, p. 626.
5. *Report*, 1883–84, p. 16.
6. *JRAS*, 1925, p. 264.

Yudhiṣṭhira-vijaya,[1] preserved in the Palace Library of Mahārāja of Travancore, states that Vāsudeva, pupil of one Bhārata-guru (Parameśvara ?), composed the *Pārtha-kathā* or *Yudhiṣṭhira-vijaya* in the *Yamaka* style. *Tripura-dahana,* another alliterative work, informs us that it was composed by Ravibhū (son of Ravi) in *Yamaka* style. Nīlakaṇṭha, a Kerala commentator of the latter work, identifies this Ravibhū with Vāsudeva, presumably the author of the former work.[2] Both the works, being composed in the same pattern, lend support to this identification.

The author of the *Nalodaya* mentions[3] Rāma as a contemporary king. One of the introductory verses of the *Tripura-dahana* also mentions a king Rāma. This fact, coupled with the fact that the *Nalodaya* is written by one with the special training in the same kind of composition, leads to the assumption that all the three, viz. the *Yudhiṣṭhira-vijaya,* the *Tripura-dahana* and the *Nalodaya* were written by the same hand.[4] This assumption appears to be confirmed by the fact that the final verse in a commentary on the *Nalodaya* states that a poet named Ravitanubhū[5] wrote the *Kāvya.*

Another copy of the same commentary on the *Nalodaya* mentions Vāsudeva as the poet's name. A poet Vāsudeva is known to have flourished in Kerala in the first half of the 9th. century A. D. He was a contemporary of a king Kulaśekhara by name and of his successor, Rāma.[6] Veṅkaṭa

1. Published as No. 60 of Bombay *Kāvyamālā* Series.
2. Vāsudeva, son of Ravi, is the author of the *Nalodaya,* according to several MSS., e.g. MSS. No. 1795 and 1775 B in *Des. Catalogue of Skt. MSS. in Mahārājā's* Palace Library, Trivandrum.
3. V. 5.
4. See A. S. R. Ayyar in *Quarterly Journal of Mythic Society,* XIV, pp. 302–311.
5. *Ravitanubhu* means the same as *Ravibhū* above.
6. Th. Zachariae believes, not on sound evidence, that Vāsudeva's patron was Ravivarman Kulaśekhara, author of the drama *Pradyumnābhyudaya,* who flourished in the first half of the 14th. cent. A. D. (See *Contribution of Kerala to Sanskrit Literature,* p. 24).

Rāma Śarmā gives [1] a list of twenty-one works of Vāsudeva. One of these works is the *Nalodaya*. Some other works of Vāsudeva are *Yudhiṣṭhira-vijayodaya, Śauri-kathodaya,* [2] *Acyuta-līlodaya, Śivodaya, Devī-caritodaya* and *Satya-tapaḥ-kathodaya*. The characteristic ending '—udaya', in the titles of these works, appears to hint at the common authorship of these works.

The above facts warrant the assumption that the *Nalodaya* was composed by Vāsudeva. [3] Difficulty, however, arises with the name Ravideva [4] with whom the *Nalodaya* is sometimes associated. It cannot be explained away as a scribal error for Vāsudeva so easily as is done by A. S. R. Ayyar; because, it is not likely for one to mistake Vāsudeva for Ravideva in Devnāgarī characters. It may be suggested that Ravideva may have been written for Ravibhū-vāsudeva; the 'bhū', 'vā' and 'su' may have been lost or worm-eaten. Ravibhū, being a descriptive term rather than a name, may have been prefixed to Vāsudeva.

It is curious that the *Nalodaya* is attributed to Ravideva in folio 6ᵃ, to Kālidāsa in folio 10ᵇ and 13ᵇ and to Keśavāditya in folio 16ᵃ of one and the same manuscript. [5] In another MS.[6] it is attributed to Kālidāsa at one place [7] and to Keśavāditya at another. [8]

1. Vide *Proceedings of the 10th. A. I. O. Conference, 1940,* pp. 187–202.
2. It is a *Yamaka-kāvya* in six sections; its prefatory verses enable us to attribute it to the same Vāsudeva as is supposed to have been the common author of the *Yudhiṣṭhira-vijaya, Tripura-dahana* and *Nalodaya.*
3. On different authors of this name, see K. K. Raja, Vāsudeva, author of the *Yudhiṣṭhira-vijaya.* Vide *Dr. C. K. Raja Commemoration Volume.*
4. V. R. Raja ascribes the work to Ravideva, Father of Vāsudeva. (See *Keralīya–saṃskṛta–sāhitya–caritram,* I. p. 161).
5. No. 307 in BORI Cat. of Skt. MSS., XIII, pt. 1.
6. No. 309 in *Ibid.*
7. Folio 8ᵃ.
8. Final colophon.

It should be added that, in two manuscripts of the *Nalodaya*,[1] the poem is attributed to Kālidāsa Miśra. The name of the author is Maithili; Miśra is the cognomen of many a writer of Bihar.

The *Rākṣasa-kāvya*,[2] also calld *Kāvya-rākṣasa, Vivadvinoda-kāvya* or *Buddhi-vinoda-kāvya*,[3] is attributed by some to Kālidāsa.

This short work consists of 20 verses or 21 verses including the salutation at the commencement. One version has 21 verses excluding the salutation. The poem describes a young man enamoured of a lovely woman in an erotic setting. The woman, beautiful as she is, looks all the more attractive with her garments soaked in water. The man catches sight of her while roaming in a forest, in a valley where there are many lakes or tanks. It is rainy season, the sky is overcast with cloud. The seasonal flowers, including the *Kadamba*, are in full bloom. Rows of white swans are silhouetted by dark clouds. The peacocks are dancing.

---

1. Kāvya MSS. No. 63, 63A, 63B in K. P. Jayaswal's *Des. Cat. of MSS. in Mithilā*, II. No. 63 appears to have been copied in Śaka 1682 (= 1760 A. D.). No. 63B is dated L. S. 577 (= 1696-97 A.D. ?).
2. Ed. (i) A. Hoefer, in *Sanskrit Lesebuch*, Berlin, 1849.
   (ii) K. P. Parab, NSP, Bombay, 1890, 1900, 1917.
   (iii) with Skt. comm., Hindī and Eng. trs., notes, by Pṛthvī-pālasiṃha, V. S. 1966.
   (iv) Jīvānanda, in the *Kāvya-saṃgraha*, III, Calcutta, 1888.
   (v) D. R. Mankad, under the title *Buddhivinoda-kāvya*, in IHQ, XII, 1936.
   (vi) S. Banerji, with Bengali trs., Calcutta, 1366 B. S.

   Trs. into Italian by F. Belloni-Filippi, *GSAI*, XIX, 1906. For various problems, connected with the work, see S. K. De, IHQ, XIII, 1937; P. K. Gode, *Jour. of Indian History*, XIX, 1940 (same paper published also in *Studies in Indian Literary History*, I).
3. D. R. Mankad published, in *IHQ*, XII, No. 4 (1936), an unnamed poem which he called *Buddhivinoda-kāvya*. It is, however, identical with the *Rākṣasa-kāvya*. S. K. De rightly points out that the title given to the poem by Mankad, is unauthenticated and misconceived. (Vide *IHQ*, XIII).

Cows and bulls are bellowing at the sight of masses of cloud. There is a heavy downpour. A few couples of lovers are enjoying themselves here and there. Amidst such an environment, the youth frankly confesses to his amorous feeling, and shows his beloved the various sights all around. She has also an ecstatic feeling. Then they enjoy themselves throughout the day, and make for his home in a cart drawn by four bulls.

If the theme is trite, the language and style are conventional and full of the artificialities that characterise the poetical compositions of the age of decadence. Alliterations abound. The use of recondite words is deliberate; these words constitute stumbling blocks to the reader. For example, we may note *Vana* in the sense of water, *Vārja* to denote lotus, *Usrā* to mean cow, to mention only a few. The verses are at best a catalogue of conventional pictures of the rainy season, at worst a poor attempt to display learning. Suggested sense, which constitutes the excellence of poetry, is singularly lacking in the work; the poet tells us all, and leaves little for us to imagine.

The verses lack variety of metres, being written almost entirely in the *Vasanta-tilaka* metre.

The verses, being descriptive, may be said to illustrate the figure of speech called *Svabhāvokti*. But, there is no other striking figure.

What we have said above is, perhaps, a sufficient argument against Kālidāsa's authorship of this trifling poem. It is not poetry, but its counterfeit with which not even a detractor of Kālidāsa would associate the poet famed for spontaneous compositions and striking similes.

To the evidence of style and language we may add some more positive evidences against Kālidāsa's authorship of this work. According to a MS. tradition, it is by one Ravideva [1] who was presumably the author also of the highly artificial poem called *Nalodaya*. The very title *Rākṣasa-kāvya* goes seriously against Kālidāsa's authorship.

1. See Hoefer's edition.

Having regard to the contents of the work, the title cannot mean anything but "the poem written by Rākṣasa;" this assumption is confirmed by the fact that to a poet of this name some verses, not occurring in the *Rākṣasa-kāvya*, are ascribed in anthologies, e.g. *Sadukti-karṇāmṛta* (No. 456) and *Śārṅgadhara-paddhati* (Nos. 3810–11).

A Jaina commentary on this work is dated 1159 A. D. [1]

The question of the authorship of the *Setubandha*, [2] also called *Rāvaṇa-vaha* or *Dahamuha-vaha*, presents some difficulty. This well-known Prākrit poem gives, in 15 cantos, the *Rāmāyaṇa* story from the march of Rāma's army to the ocean and the construction of the mighty bridge up to the eventual slaughter of Rāvaṇa, and Rāma's return to Ayodhyā with his rescued consort, Sītā. The work is stated, in the colophons, to have been written by Pravarasena. There is a tradition that it was actually composed by Kālidāsa. Two things seem to lend countenance to this tradition. In the first place, colophons to cantos ii, iii, and xv of the German edition, and all the canto-colophons of the NSP edition contain the name of Pravarasena along with that of Kālidāsa. [3] Secondly, Rāmadāsa, a contemporary of Emperor Akbar, in his *Rāmasetu-pradīpa* commentary (1595–96 A. D.) on the

---

1. For the names of other commentaries and of their authors, see S. K. De in *IHQ*, XIII. In *IHQ*, XII, D. R. Mankad published, along with the text, a commentary styled *Vidvajjanābhirāmā*. Curiously enough, the commentary is attributed, in the colophon, to Kālidāsa. S. K. De seems to be right in his suggestion that the attribution of the poem to Kālidāsa was transferred to its commentary.

2. Ed. (a) S. Goldschmidt, with German trs. and word-index, Strassburg and London, 1880, 1884.

   (b) with Skt. comm. of Rāmadāsa, NSP, 1895.

   (c) R. G. Basak, Calcutta, 1959.

   For discussion on various problems connected with this work, see S. K. Ayyangar, *ABORI*, V; *Jour. of Myth. Soc.*, XV; V. Raghavan, Bhoja's *Śṛṅgāra-prakāśa* (1963), pp. 782–3.

3. Cf. *ia siri-pavarasena-viraie kālidāsa-kae daha-muha-vahe* etc.

poem, states that Kālidāsa wrote it under orders from Vikramāditya.[1] These references to Kālidāsa, as author or joint author of the work, do not prove anything conclusively. These might be mere complacent perpetuation of an existing tradition. As regards the colophons, there is no evidence of their having been written by the author himself; scribes may have added Kālidāsa's name. Rāmadāsa having flourished centuries later than Kālidāsa, his testimony need not be accepted as infallible. There is no internal evidence whatsoever to prove Kālidāsa's authorship. The style and language appear to be clearly against this theory. The sesquipedalian compounds, frequent double entendres, alliterations, pedantic similes and exaggeration—all this is un-Kālidāsan. In some ancient works, Pravarasena is extolled as a great writer[2] and the *Setubandha* is also mentioned[3] as a fine work written in Prākrit. But, nowhere do we find any reference to Kālidāsa's authorship of a part or whole of this well-known work. Nor is Pravarasena associated with Kālidāsa.

In the circumstances, we must take Pravarasena as its author. But, his identity is a matter of controversy. Some scholars believe that he was a Kashmirian king of this name. The *Rājataraṅgiṇī* mentions several rulers of Kashmir bearing this name. Some scholars place too much credence in Rāmadāsa's testimony noted above, and take the work to be a joint production of Pravarasena and Kālidāsa. On this assumption they take this Pravarasena to be identical with the Vākāṭaka king Pravarasena II. This view is merely hypothetical, being based on too many assumptions. In the first place, Rāmadāsa's testimony, which is itself open to doubt, forms the basis of this theory. Secondly, Kālidāsa's contemporaneity with the Gupta king Candragupta II, known as Vikramāditya (c. 380–413 A. D.), has been taken for granted. But, this is yet to be established by incontrovertible evidences. The testimony of Kṛṣṇa's *Bharata-carita*, a

1. Cf. *dhīrāṇāṃ kāvya-carcā-caturima-viṣaye vikramādityavācāyaṃ cakre kālidāsaḥ kavi-kumuda-bidhuḥ setunāma prabandham.*
2. *Harṣa-carita*, introductory verse 14.
3. Daṇḍin's *Kāvyādarśa*, I. 34.

MS. in Madras Oriental MSS. Library, about a king of Kuntala having composed the wonderful *Setu*[1] cannot be fully accepted, unless corroborated by some other earlier and more dependable source. Thus, in the present state of our knowledge, we cannot agree with Bhau Daji who accepted Kālidāsa's authorship of the work. We have no wiser alternative than to keep the question open.

Some scholars, notably R. Sarasvatī,[2] believe, on the basis of the discovered fragments of the *Kunteśvara* (or *Kuntaleśvara-dautya*),[3] that Kālidāsa was sent by the Gupta emperor Vikramāditya as an ambassador to the court of the then ruler of Kuntala who is supposed to have been no other than the Vākāṭaka Pravarasena, referred to above. On this assumption they think it likely that the *Setubandha* was composed jointly by Kālidāsa and Pravaraśena.

For some reason or other, the following hymns do not seem to have been composed by the great poet Kālidāsa—

> *Akṣaramālikā-stotra, Ambā-stava, Carc -stava, Devīnavaratnamālikā-stotra* (also called *Devyaṣṭaka*), *Kalyāṇa-stava, Kramastotra-pañcikā, Laghustava* (or, *Laghustuti*), *Lakṣmī-stava, Makaranda-stava, Mātṛkāmālā-stava, Sakala-jananī-stava.*

Of these, the *Akṣaramālikā-stotra,*[4] a hymn on Śiva, is believed to have been composed by Śaṃkarācārya. The *Ambā-stava, Carcā-stava, Sakalajananī-stava* and *Mātṛkāmālā-stava*[6] are included in the *Pañcastavī,* printed in *Kāvyamālā*[5] without mentioning the author. The *Devyaṣṭaka,* believed to have been composed by Śaṃkarācārya, has been printed

1. Cf. ......*apūrva-setum babandha kīrtyā saha kuntaleśaḥ* /
2. See *Quarterly Jour. of Mythic Society,* XV, 1924, pp. 275-76.
3. See *infra.*
4. Printed in the *Stotra-saṃgraha,* Vīraśaiva-liṅgi-brāhmaṇa-granthamālā, Sholapur, 1908.
5. Gucchaka III, N. S. Press, Bombay and Vāṇī-vilāsa Press, Srirangam, Stotra Booklets.
6. The *Mātṛkāmālā-stava* is styled *Ghaṭa-stava* in the printed form. See *Bṛhat-stotra-ratnākara,* Bombay.

as *Ambāṣṭaka*. The *Laghustava*, a hymn on the goddess of learning, has also been printed.[1] There is no mention of the author's name anywhere in the text. But, the commentator, Rāghavānanda, ascribes the work to one Laghubhaṭṭāraka. The *Makaranda-stava*,[2] consisting of 16 stanzas in the *Sragdharā* metre, mentions the mystic syllables like *aiṃ*, *auṃ*, *hrīṃ* etc. and is an invocation to *Śakti*. It is clearly Tāntric. The stanzas have no striking characteristic which may warrant the assumption of Kālidāsa's authorship. Again, the N. S. P. ed. of the hymn assigns it to *Rudrayāmala*, and describes it as an exposition of Trailokyamohana-kavaca.

The *Kalyāṇastava*, attributed in some manuscripts to Kālidāsa, is the same as *Kalyāṇavṛṣṭi-stava*, also known as *Pañcadaśī-stotra*, is ascribed by some to Śaṃkarācārya. It is in sixteen verses.

The *Kramastotra-pañcikā*, a commentary on Siddhanātha's *Kramastotra*, cannot have been written by the great Kālidāsa on chronological grounds,[3] if not for any other reason.

What has been stated above makes the authorship of the above works highly doubtful. The ascription of these hymns to Kālidāsa, only in a few manuscripts, seems to be another example of complacent labelling in the absence of the name of the real author.

Under *Lakṣmī-stava* Aufrecht gives, in his *Catalogus Catalogorum* (Pt. II), the reference Fl. 430, Fl. standing for Florentine Sanskrit Manuscripts examined by him (Leipzig, 1892). There is, however, no description of the MS. (1).

We shall now deal with those works which have a more serious claim to Kālidāsa's authorship. These are the *Bhramarāṣṭaka*, *Cātakāṣṭaka*, *Gaṅgāṣṭaka*, *Kunteśvaradautyu*, *Mahāpadya*, *Maṅgalāṣṭaka*, *Navagraha-stotra*, *Navaratnamālā*, *Puṣpa-bāṇa-vilāsa*, *Ṛtusaṃhāra*, *Śṛṅgāra-rasāṣṭaka* and *Śṛṅgāra-tilaka*.

---

1. Trivandrum Sanskrit Series, No. 60, 1917.
2. Printed (i) Vāṇī-vilās Press, Srirangam, Stotra Booklets.
(ii) R. R. D. M. Laghate, N. S. Press, Bombay, 1917.
3. See our observations on the authorship of the *Cidgagana-candrikā*, *infra*.

In this connexion, we shall also deal with the allegedly spurious portions of the *Kumāra-sambhava* and the *Meghadūta.*

The text of the *Bhramarāṣṭaka* poses a problem. The difficulty is that entirely different texts, bearing the same title, are attributed to Kālidāsa. For example, MS. No. TR 1084 belonging to Adyar Library, Madras, is totally different from MS. No. G 9291 preserved in Asiatic Society, Calcutta.

As the title suggests, the work is an octad on bees. In the eight stanzas, different activities of the bee are described. It falls at first on a painted lotus only to be disillusioned soon after. Then it falls into the *Ketakī* flower, and with its eyes blinded by the pollens and wings pierced by thorns, it can neither stay nor go away. Passing from one flower to another it at last comes to the lotus. It is caught within the lotus closing at nightfall. Out of greed for honey it runs hither and thither, and falls even on the *Guñjā* plant devoid of honey. The bee, accustomed to residence and sports in lotuses and lilies, by chance comes to an alien land where it has to remain content with the juice of even such an insignificant flower as *Kuṭaja.* It falls on the parrot's beak taking it to be a *Palāśa* flower. The parrot, in its turn, wants to kill it mistaking it for rose-apple (*Jambū*).

The poem ends in a pathetic note. While the bee, confined within the lotus that closed with nightfall, goes on thinking that, at daybreak, the lotus will again bloom, an elephant uproots the lotus.

The stanzas are detached, and each presents a separate word-picture. Some of the imageries, though conventional, are pleasant to the reader. The idea of the bee, not being able either to stay or to leave, reminds one of the oft-quoted line *na yayau na tasthau* occurring in the *Kumārasambhava* (V. 85). The verses are well-turned, and afford a pleasant reading. The metres used are *Mandākrāntā, Śārdūla-vikrīḍita, Drutavilambita, Anuṣṭubh* and *Vasantatilaka*; these are varied considering the small size of the poem.

The authorship of the poem is difficult to ascertain. The colophon of the Adyar MS attributes it to Kālidāsa. So does the colophon of the Calcutta University MS. But, there is no mention of the author in the colophon to the same text printed in the *Kāvyakalāpa*. We can say this much that, from the points of view of language and diction, there is nothing in it to preclude Kālidāsa's authorship.

The Asiatic Society MS. appears to be a unique text. A copy of it has been given in the Appendix.

The *Cātakāṣṭaka* is an octad on the bird *Cātaka,* and addressed to the cloud. The poet is full of sympathy for the bird which, unlike other birds drinking water from rivers and lakes, depends solely on rain-water. He wonders what sin has been committed by the poor bird that it can have only two or three drops of water when the cloud pours down torrents. The poem opens with the statement that the cloud is the sole refuge of the *Cātaka.* It ends with an expression of sorrow for the fact that, even after a prolonged wait in the sky without any support, the *Cātaka* failed (obviously in the dry months) to hear even the rumblings of the cloud, not to speak of getting water.

With the exception of verse 4, which is metrically defective, the remaining seven verses are composed in five different metres viz. *Anuṣṭup, Mālinī, Rathoddhatā, Śārdūlavikrīḍita* and *Vasantatilaka*; these are varied in consideration of the small number of verses, and reveal the deft pen of a poet of considerable capacity.

The language is simple, and the diction spontaneous. The imageries are graphic. The short poem is singularly free from the laboured artificialities that disfigure the poetical productions of the age of decadence.

There is nothing in the poem that can preclude Kālidāsa's authorship. The stanzas are not of high poetic merit, but these are by no means pedestrian. It might be a juvenile production of the poet.

The *Gaṅgāṣṭaka* is an octad in eulogy of the Ganges, the river that has been venerated in India from time immemorial.

All the eight stanzas are composed in the stately *Śārdūl-vikrīḍita* metre.

The poet, wondering at the glory and greatness of the sacred river, prefers a simple life in a hut on it to a life of pomp and grandeur in a royal palace. No place of pilgrimage, no worship of deities nor any ritual is of any avail without residence on its holy bank. Those people, who out of curiosity heard the murmur of its waves at Gaṅgādvāra (=Haridvāra), can, from the summit of the golden mountain, listen to the sound of the anklets of holy women who are pastmasters in music. The sacred particles of water of this river lead to salvation. The Ganges, enchanting the mind and attracting the eye, and flowing through the matted locks of Śiva, sanctifies those who bathe in it, and lead them on to heaven. Nothing, other than the holy waters of this river, can save the soul of the depraved and the degenerate or the lowliest and the deformed. In conclusion, the poet fervently longs for the constant presence of the thought of the river in his mind—the river medidating on which a man, with the body decayed under the burden of sins, can acquire salvation.

The stanzas have nothing striking in them. The imageries are conventional. The wordings are apposite, and the use of the *Śārdūlavikrīḍita* metre reveals commendable workmanship. Of the verbal figures of speech, the most prominent are *Anuprāsa* and *Yamaka* of both of which stanza 7 affords fine specimens. Of figures of sense, *Rūpaka* abounds. Stanza 6 is a fine specimen of *Svabhāvokti* which is highly praised by many rhetoricians.

There is nothing, excepting the colophon, which attributes the authorship of this brief poem to Kālidāsa. Even from the colophon we are not in a position to determine whether or not this Kālidāsa was identical with the master-poet of India.

Unfortunately, no manuscript of the work, called *Kunteśvara-dautya,* [1] is available to us. So, we are not in a position

1. For an exhaustive and up-to-date discussion on its contents, authorship and historical importance, see V. Raghavan in *Bhoja's Śṛṅgāra-prakāśa*, pp. 778–784.

to ascertain its contents. The only source of our information regarding the nature of the work is the above work of Kṣemendra. Below the verse, quoted from the *Kunteśvara-dautya,* Kṣemendra observes—

atra mahārāja-dūto'pi sāmantasthāne sva-prabhu-samucita-gaurava-pūjārha-māsanam anāsādya kāryavaśena bhūmāv-evo-paviṣṭaḥ prāgalbhya-gāmbhīryenaivaṃ brūte yathā.

Bhoja, in his *Śṛṅgāra-prakāśa* (VIII), quotes the following verse with the remark noted above it.

Kālidāsaḥ kiṃ kuntaleśvaraḥ karotīti vikramādityena pṛṣṭa uktavān—
asakala-hasitatvāt kṣālitānīva kāntyā
mukulita-nayanatvād vyakta-karṇotpalāni /
pibati madhu-sugandhiny-ānanāni priyāṇāṃ
tvayi vinihita-bhāraḥ kuntalānāmadhīśaḥ //

It is further added as follows :

idamevo-hayitvā vikramādityaḥ pratyūce
pibatu madhu-sugandhiny-ānanāni priyāṇām /
mayi vinihita-bhāraḥ kuntalānām adhīśaḥ //

The verse *asakla-hasitatvāt......karṇotpalāni* has been quoted also in Rājaśekhara's *Kāvyamīmāṃsā* (GOS. ed., pp. 60–61) preceded by the observation *pādaikadeśa-grahaṇamapi pādaika-deśo-palakṣaṇaparaṃ.* The above is followed by *pibati......... adhīśaḥ,* Then we have the remark *yathā cottarārdhe* followed by the verse *pibatu...adhīśaḥ.*

We get in Bhoja's rhetorical work called *Sarasvatī-kaṇṭhā-bharaṇa* (Chap. II), the verse *asakala... utpalāni* with *jñāta* for *vyakta.* This verse is followed by the verse *pibatu... adhīśaḥ* with *tvayi* for *mayi.*

The same verse is stated to have been recited by King Siddharāja of Aṇahillapaṭṭana at the place of one Devabodha, poet and philosopher, where he went and sat on the floor. The verse is stated to have been composed by Siddharāja's court-poet Śrīpāla. (Vide *Prabhāvaka-carita,* N. S. P. ed., pt. I, p. 308).

The verse is included among the Kālidāsa-verses collected and translated into German by Aufrecht in *ZDMG*, xxxix, p. 306. It is referred to by Thomas in the introduction to the *Kavīndra-vacana-samucccaya*, p. 34, and is given with translation by Harichand in his *Kālidāsa et L'Art Poetique De L'Inde*, p. 223.

The above citations throw some light on the contents of the lost work. It appears to have been a poetical work [1] dealing with the embassy of Kālidāsa himself acting as an envoy of Vikramāditya to the king of Kuntala.

Kṣemendra, in his *Aucitya-vicāra-carcā*, [2] writes :—

> *adhikaraṇaucityaṃ yathā kunteśvara-dautye kālidāsasya—*
> *iha nivasati meruḥ śekharaḥ kṣmādharāṇā-*
> *miha vinihitabhārāḥ sāgarāḥ sapta cānye /*
> *idam ahipati-bhoga-stambha-vibhrājamānaṃ*
> *dharaṇi-talam ihaiva sthānam asmad-vidhānām* [3] //

(English translation—

> Here resides Meru, the foremost of the mountains and here are the seven oceans with burdens placed on them. This is the surface of the earth shining on the pillar in the form of the hood of the lord of serpents. Here indeed is the place for people like us).

Thus, according to Kṣemendra, Kālidāsa was either the author of, or a character in, a work called *Kunteśvara-dautya*.

The title of the work is misleading. It means nothing unless we assume, contrary to the usual practice, that Kuntala,

---

1. Acc. to Raṅgasvāmī Sarasvatī, it must have been a historical drama. Vide *Quarterly Jour. of Mythic Society*, XV, p. 272.
2. *Kāvyamālā*, I, p. 139.
3. This verse is stated, in the *Bhoja-prabandha*, (NSP, 1932, p. 22), to have been uttered by the poet Krīḍācandra in the court of Bhoja; the following are the variants—
   (a) *bhūdharāṇām* for *kṣmādharāṇām*.
   (b) *hi* for *vi*; *eaiva* for *cānye*.
   (c–d) *idam atulam anantaṃ bhūtalaṃ bhūribhūtodbhava-dharaṇa-samarthaṃ sthānam asmad-vidhānām*.

an important place-name in Indian history, was briefly or poetically called Kunta. In the light of historical researches, it is quite possible for the Gupta king Vikramāditya to have sent an envoy to the ruler of Kuntala who was probably his vassal (*sāmanta*), as can be gathered from the remarks of Kṣemendra under the verse quoted by him from the *Kunteśvara-dautya*. The ruler of Kuntala in question was most probably the Vākāṭaka king Pravarasena II [1] to whom the *Setubandha*, the famous Prākrit poem, is attributed. This supposition is strengthened by the historical fact that the Vākāṭaka King Rudrasena II married Prabhāvatī-guptā, daughter of Candragupta II. Rudrasena's son was Dāmodarasena, later known as Pravasena II. [2] In this connexion, we should also consider the fact that the Kadamba king Kākutsthavarman (c. 405–35 A. D.) is known to have given a daughter in marriage to a Gupta prince. [3]

The suggestion of Mirashi that Mānāṅka and his successors were the lords of Kuntala, referred to in the *Kunteśvara-dautya*, lacks dependable evidence. [4] According to H. Heras, the Kuntala King was the Kadamba King Bhagīratha to whom Kālidāsa is believed to have been sent for negotiating a matrimonial alliance between the two powers. Heras is supported by G. M. Moraes in his book entitled *Kadambakula* (1931, pp. 19–22).

The authorship of the *Kunteśvara-dautya*, also called *Kuntaleśvara-dautya*, [5] poses a problem. There is a tradition,

1. See *Quarterly Jour. of Mythic Society*, *op. cit.* Also see S. K. Ayyangar in *ABORI*, V, pp. 31–54 and *Quarterly Jour. of Mythic Society*, XV, pp. 160–162.
2. See K. A. N. Sastri, *A History of South India* (1958), p. 104.
3. See *History and Culture of the Indian People*, III, (The Classical Age), p. 183. The author asserts that "a Kuntala king of the fifth century cannot possibly be regarded as any other than a ruler of the Kadamba family."
4. See *ABORI*, XXV, 36 and *The Classical Age* (*op. cit.*), p. 200, f.n. 3.
5. See *Padāvalī of Meghasandeśa and Kuntaleśvara-dautya*, by S. Rāmānujamuni of Melkote, Madras, 1939. It contains a word-index of the available fragment of the work.

probably originating from the aforesaid quotations by Kṣemendra, Bhoja and Rājaśekhara, that Kālidāsa was the author. But, the tradition does not bear scrutiny. In the above quotations, the observations are attributed to Kālidāsa who appears to have been a character in the work; nowhere is there any hint at his authorship. It seems unlikely that Kālidāsa wrote a work with himself as a character. It, however, might well be that Kālidāsa, who acted as an envoy of Vikramāditya to the court of Kuntala, wrote the work but kept his own identity concealed; Kṣemendra and others, who were presumably aware of the tradition, made the above remarks about Kālidāsa in their respective works. The alternative is also possible that some later writer was actually responsible for the work with Kālidāsa as a figure in it. In the absence of the entire work, or at least of the material portions of it, we are not in a position to pass any judgment with regard to either the form or the authorship of it. In connexion with the traditional association of Kālidāsa with the king of Kuntala, it is interesting to note that, in the *Bhojaprabandha,*[1] a verse, attributed to Kālidāsa, contains the word *'Kuntaleśvara.'*

The *Mahāpadya,*[2] purporting to have been written by Kālidāsa, consists of six verses prefaced by five stanzas. From the preface we learn that Kālidāsa sent a letter to poet Śaṅkara. On the letter the former appears to have written the first stanza without mentioning his name. Having perused it Śaṅkara felt delighted and amused, and, accompanied by Kālidāsa, repaired to the court of king Bhoja. There he blessed the king who asked him to read out the letter. Śaṅkara did so after requesting the king to stop the jingling of the bracelets in the hands of beautiful damsels waving chowries.

Then follow six verses, and the number accords well with the description *mahāpadya-ṣaṭkam* occurring in the colophon.

---

1. NSP, 1933, p. 70 (verse No. 302). See verse No. 74 under Stray verses in Part II of this book.

2. Most of its verses are stated to be common with the *Karṇāṭa-varṇana* attributed to Kālidāsa. See *New Catalogus Catalogorum*, III, p. 185.

These verses are in eulogy of king Bhoja. The earth is stated to have been whitened by the great fame of the king. As a result, the Supreme Being sought the ocean, Śiva the mountain Kailāsa, Indra the best of elephants, Rāhu the moon and Brahmā sought the swan. In order to measure the king's fame, the creator cast a glance at Kālidāsa, and to make up for its deficiency made the bull, placed on it Śiva with his consort Umā, fixed the stream of the Ganges on his head, the mighty serpent in front of him and on his (forehead) the large (crescent) moon. The ocean of the king's fame has been stated to have had far surpassed the ocean of water; the latter was subjected to various kinds of humiliation, e.g. drinking up by the sage (Agastya), churning by gods, binding by Rāma, etc. while the former was resplendent with glory untarnished. The poet concludes with a prayer for liberal gifts.

The verses express conventional ideas. The language, however, is free from the artificialities that disfigure the decadent Sanskrit poetry. The poet's ability in handling metres is undoubted. Within the limited compass of only eleven stanzas he employs as many as five metres among which are the stately *Śārdūla-vikrīḍita*, the sonorous *Pṛthvī* and the *Sragdharā*. There is no strikingness of figures of speech and the only *upamā*, that is used, lacks distinction. If any credence can be put on the prefatory remarks about Kālidāsa's accompanying a poet to the court of a king, then we must rule out Kālidāsa's authorship. The renowned Bhoja of Dhārā, the Paramāra king and a distinguished patron of letters, is known to have flourished in the 11th. century A. D. The story, however, may be one of those which, regardless of history and chronology, connect Bhoja with many a literary work. It should also be added that, in this particular context, we do not know whether or not 'Bhoja' refers to the above Paramāra king or to any other namesake of his. The earliest Bhoja, known in history, is king Mihira Parihār of Kanauj. He was commonly known as Bhoja, and appears to have flourished in the 9th. century. This date also goes against Kālidāsa's authorship. There

is also a legendary Bhoja who is, for instance, referred to by Kālidāsa in the *Raghuvaṃśa,* v. 39, as king of Krathakaiśika.

The *Maṅgalāṣṭaka,* [1] also called *Varamaṅgalāṣṭaka,* is, as the title implies, a small poem consisting of eight verses designed to invoke various deities, holy personages and objects and to wish welfare presumably in auspicious ceremonies.

The order of the verses, all of which are in the *Śārdūlavikrīḍita* metre, varies in the different MSS. [2] Some of the MSS. give some additional verses appended to our text. The verses, given in our text, are, however, common to all the sources. So, the extra verses may be taken as spurious. The title *Maṅgalāṣṭaka* clearly shows that the text should consist of eight verses. The concluding verse is colophonic so that there is nothing incongruous in the title. The common refrain in all the eight verses is *kurvantu no maṅgalam* with slight variations; some MSS. read *vāṃ,* while others read *te,* for *no.*

From our text we find that the following categories of gods etc. are invoked to do good—

(a) Gods—Hari, Hara, Gaurī, Sarasvatī etc.
(b) Heavenly bodies—Sun, moon etc.
(c) Sages—Vālmīki, Vaśiṣṭha, Vyāsa etc.; Arundhatī, wife of Vaśiṣṭha, is also mentioned.
(d) Kings—Dilīpa, Nala, Nahuṣa etc.
(e) Rivers—Gaṅgā, Sindhu, Yamunā, Godāvarī, Narmadā.
(f) Miscellaneous—Agni, trees like Aśvattha, Kalpadruma, Mango-tree, Nandanavana, Kaustubha, Pārijāta, Kāmadhenu, Śaṃkha etc.

---

1. Ed. V. S. Sāstrī, Jaypore. Also printed in the *Bṛhat-stotra-muktāhāra,* Vol. II, ed. G. M. Mehendale, Bombay, 1916. For an account, see V. V. Gokhale, *IHQ.*, I, pp. 739–42.
2. For information about some of the MSS., see Description of MSS. preceding the Text (*infra*).

The *Maṅgalāṣṭaka* is traditionally ascribed to Kālidāsa, and is recited even to-day in some parts of India, particularly in marriage ceremonies in Mahārāṣṭra. In the Tibetan *Tripiṭaka*, the *Maṅgalāṣṭaka* verses are attributed to *āryadeśastha-paṇḍita-mahākavi-kālidāsa*. The colophonic verse at the end states that it has been composed by Kālidāsa. The stanzas are pedestrian, and bear no impress of the hand of a master-poet like Kālidsa. While the composition of all the verses, in the *Śārdūlavikrīḍita* metre, testifies to some poetic ability, the lack of metrical variety appears to be un-Kālidāsan. It should, however, be noted that in a composition which is designed merely to have a ritual application there is little scope or necessity for displaying poetic skill. Under the circumstances, we cannot be definite about the authorship of the octad. In the absence of positive evidence to the contrary, it is not safe to discard the traditional authorship, and to brush aside the testimony of the colophonic verse which is common to all the sources. The fact that this short poem is preserved in inscriptions seems to lend countenance to Kālidāsa's authorship. It should, however, be observed that the mention of his name in his work is contrary to the usual practice of Mahākavi Kālidāsa. In none of his undisputed poems and dramas does he give his name. Contrary to the practice in the majority of the manuscripts, one manuscript [1] mentions Rāma, son of Narasiṃha of Gautama-gotra, as author of the version in it.

The *Navagraha-maṅgalāṣṭaka* [2] appears to be a work written by some other person. It appears to be modelled on the *Maṅgalāṣṭaka* ascribed to Kālidāsa. Like the latter, it also consists of verses in the *Śārdūlavikrīḍita* metre. Like the *Maṅgalāṣṭaka* again, it has an almost identical refrain at the end of each stanza; the refrain in it is *kuryāt sadā maṅgalam*. The concluding verse of the *Maṅgalāṣṭaka* appears in this work too, and thus gives rise to the assumption that it is from the pen of some writer other than Kālidāsa. Moreover,

1. *Des. Cat. of Skt. MSS. in Govt. Oriental MSS Library*, Madras, 14158.

2. MS. No. D9529 belonging to the Govt. Oriental MSS. Library, Madras.

the title *Navagraha-maṅgalāṣṭaka,* which is not found in the body of the work, is misleading, because there are, besides the concluding verse which appears to have been borrowed from the *Maṅgalāṣṭaka,* nine stanzas in honour of the following heavenly bodies in order—

> Sun, Moon, Bhauma (Mars), Saumya (Mercury), Jīva (Jupiter), Śukra (Venus), Manda (Saturn), Rāhu and Ketu.

Thus, it seems that the *Maṅgalāṣṭaka* portion of the title has been taken from the title of the *Maṅgalāṣṭaka.*

The *Navagraha-stotra,* [1] attributed to Kālidāsa, consists of ten stanzas in the *Śārdūlavikrīḍita* metre. In nine verses the nine *Grahas,* viz. Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Rāhu and Ketu are invoked to grant well-being. The common refrain of the verses is *kuryāt-sadā-maṅgalam* which reminds one of the refrain of the *Maṅgalāṣṭaka* also attributed to Kālidāsa. The refrain of the latter is *Kurvantu vām* (or, *no*) *maṅgalam.*

The last verse, mentioning Kālidāsa as the author, lays down that fortune favours one who daily recites and listens to this hymn which removes sin, does benefit to people and is auspicious. It is rather puzzling that the last verse refers to this hymn as an *aṣṭaka* (octad) whereas, in fact, it consists of nine stanzas, one being in honour of each of the nine *Grahas.*

The style and language have nothing remarkable in them; there is no evidence of great poetic skill in any of the stanzas.

The *Navaratnamālā,* 'the garland of nine jewels', consists of ten verses. The tenth verse is a glorification of the poem.

In the first nine verses the poet describes, eulogises and pays homage to goddess Durgā, particularly in her form as Mātaṅgī. He appears to have fancied her chiefly as the presiding deity of music.

---

1. MS. No. 4959 mentioned in Poleman's *Census of Indic Manuscripts.*

The imageries are commendable and not hackneyed. What strikes the reader most is that the above goddess has been represented as playing on the lute, a rather unconventional idea. It is interesting to note that verse 5 contains the seven symbols, viz. *SA, RI, GA, MA, PA, DHA* and *NI*, used to represent the seven *Svaras* of Indian music. The above symbols correspond respectively to *Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata* and *Niṣāda*. The description of the goddess is graphic, and couched in attractive language. The choice of words reflects the refined taste of the author. Of the verbal figures of speech, *Anuprāsa* and *Yamaka* abound. Of figures of sense, *Rūpaka* occurs frequently. The poem is, however, devoid of metrical variety.

Excepting the colophon, in which the poem has been attributed to Mahākavi Kālidāsa, there is no evidence of Kālidāsa's authorship. According to the editor of the text, with a Mārāṭhī verse-translation, the author is Kālidāsa Sārvabhauma Bhaṭṭācārya.

The *Puṣpabāṇa-vilāsa*,[1] comprising twenty-six stanzas, opens with an invocation to Kṛṣṇa. In the next verse, the poet seeks the blessings of goddess Śāradā in his endeavour to compose a love-lyric (*śṛṅgāra-kāvya*) depicting such amorous sports as are known to have been enjoyed by Kṛṣṇa with thousands of young women. Each of the following twenty-four verses is a picture of amourette, their themes being as follows : the varying physical conditions of the beloved from the sight of her lover to her embrace by him; the coquetish gestures of the beloved looking at the lover from afar ; the lover's pointing out to his beloved a place suitable for their union; a friend's warning to a woman, bearing

1. (i) Printed in *Kālidāser Granthāvalī* (in Bengali characters), Calcutta, 1322 B. S.
(ii) N. S. P. ed., Bombay, 1942.
(iii) Ed. J. Vidyāsāgara, with comm. of Veṅkaṭa, Calcutta, 1874.
(iv) Ed., with a Mārāṭhī verse-trs., by B. Kamalakar, Poona, 1881.

marks of amorous sports, against the approach of her sister-in-law; the description of a woman, with signs of sexual pleasures, coming out of the lover's room; the affliction caused to a woman, whose lover is about to leave for a far-off place, by the various objects of nature which are otherwise conducive to peace; the wretched condition of a love-sick woman; the reluctance of a man to proceed abroad when he finds his beloved pining in grief at the prospect of separation; the taunting remarks of a woman to her female messenger bearing visible signs of her having been enjoyed by the person to whom she was deputed; the condition of a woman afflicted in separation and awaiting death in spring; the plight of a woman who, love-lorn as she is, is pained by the pleasant objects of nature; the consolation of a woman who is extremely distressed at the absence of her lover whose arrival is due; the ingenuity of a woman indicating the time of tryst to the female messenger of her lover; the clever hinting by a man at his desire of enjoying a charming damsel; the veiled reproof by a woman to her female messenger who played false with her by engaging in amorous sports with her lover to whom she was deputed; a lover's description of his beloved in anger; the lover's protestations to his beloved attached to another person; the miserable condition of a charming woman in separation; the clever reproach, by a woman, of her lover who has come after enjoyining another woman; the ingenious indication, by a woman, of her future distress at the separation from her lover; the flattering remarks of a lover to her angry beloved; the description of a woman who is apparently indifferent to her lover, when he is present, but feels aggrieved in his absence; the description, by a passionate man, of the tantalising beauty of a woman anxious for her lover not present at the appointed time; the amorous gestures of a woman before her lover's friend who indicates the place of tryst; a young man's remark at the sight of a young woman; a woman's remarks to her messenger sent to her lover and enjoyed by him; the lover's words to the female friend of his indignant beloved; description of an estranged woman before her lover; a young man's appreciation of a

woman whose charms attract him; a woman's covert ridicule to her lover betraying signs of enjoyment with another woman; the utterances of the beloved desiring suicide at the prospect of her lover's proceeding abroad; the lover's attempt at appeasing the angry beloved; the remark of a friend sorrowing at the angry woman's pangs in separation; a young man's eulogy of the extraordinary charms of a young woman.

Generally speaking, the style of the verses is racy, and affords an easy and pleasant reading. Unfamiliar words, however, are not totally absent, but these are rare. In fact, excepting verse 18, which contains the words *varībharīti, carīkaroti, vijarīharīti* and *vivarīvarīti,* in none of the other verses do we find words which are not easily intelligible. Contrary to the usual practice of Kālidāsa, we do not find pithy sayings or generalisations save and except *siddhyanti kutra sukṛtāni vinā śrameṇa* (v. 17).

Of the figures of speech, employed in this work, those of sense predominate over those of words. Of the *Arthālaṅkāras* again, the most frequent is *Svabhāvokti*; this is in keeping with the picture of amourette depicted in each verse. Among other *Arthālaṅkāras* are found *Vyājastuti* and *Vyatireka*; *Upamā* is virtually absent. Of the *Śabdālaṅkāras* are found *Yamaka* and *Anuprāsa.*

The poet reveals command over a variety of metres. The following well-known metres, used by him within such a short compass, testifies to his metrical skill—

Śārdūlavikrīḍita (VV. 1, 3, 4, 6-8, 10, 11, 13-16, 19-26)
Mālinī (VV. 2, 9, 12),
Vasantatilaka (VV. 5, 17),
Prabodhitā (V. 18).

Some are of the opinion that the poem was composed by a later poet named Kālidāsa Sārvabhauma Bhaṭṭācārya. Quite a number of manuscripts attribute it simply to Kālidāsa. In the circumstances, we cannot arrive at any definite conclusion about its authorship.

The *Ṛtusaṃhāra* [1] is a lyric describing the six seasons beginning with Summer. It consists of 152 stanzas divided into six sections. The seasons are viewed chiefly through the lover's eye; the emotions, evoked by them in the minds of lovers, particularly of those who are away from the beloved, are described. The passionate yearning of the lover for union with his beloved has been depicted under each season. The flowers and foliage of the different seasons and the behaviour of birds and beasts in them have been delineated with vividness.

The poem is a realistic and sensuous description of the seasons, couched in a language that is free from the artificialities and laboured mannerism of the poetical compositions of the age of decadence. The work is full of word-pictures which animate the descriptions. Particularly delightful are the pictures of the naturally hostile animals forgetting their enmity [2] in their common distress caused by the gruelling heat of summer. The serpent takes shelter under the peacock with its head in the latter's plumes. Stricken by thirst, the lion, with its tongue lolling and the manes dishevelled, does not prey upon the yonder elephants which again, in quest of water, do not fear the former. The frog, jumping out of the dried up tank being unable to bear the scorching heat, sits quietly under the outstretched hood of the thirsty serpent.

The advent of the rainy season is like the approach of a king. The cloud, surcharged with water, is its elephant, the rain-bow its banner and the thunder is its drum.

The description of Autumn, likened to a woman, is graphic and true to life. Autumn is like a new bride. She has the

---

1. Of the many editions and translations, the following are noteworthy—Ed. W. Jones, Calcutta, 1792 (reproduced by H. Kreyenborg, Hanover, 1924; with a German and Latin metrical trs. by P. von Bohlen, Leipzig, 1840; W. L. Pansikar, with Maṇirāma's comm., NSP, 1922 (6th. ed.). Also trs., A. Hoefer, *Indische Gedichte*, I.

2. It is a favourite theme of Kālidāsa, Cf. *virodhi-sattvojjhita-pūrva-matsaraṃ* (*Kumāra-sambhava*, V. 17).

Kāśa flowers as her cloth, the face beautiful like a lotus in full bloom and the cackling of passionate geese as the tinkling of her anklets; she is beautiful with slightly ripening *Śāli* corns.

The description of the dewy season calls up its picture before our mind's eye. The shoots have appeared in trees, the corns are abroad, the *Lodhra* flower is in bloom, *Śāli* paddy is ripe, the lotus has disappeared and snow is falling.

Spring has excited love not only among human beings. Even the male cuckoo, having drunk the juice of mango-blossoms, kisses its beloved, and the humming drone coaxes its sweetheart on the lotus.

Thus, the poem is not a mere catalogue of the scenes and sights of the seasons. The verses are mostly well-turned, and often embellished with figures both of word and sense. While *Upamā* is not lacking, *Svabhāvokti* abounds. The style has a directness, and appeals to the reader. The metres used are *Upendravajrā, Mālinī* and *Vasantatilaka*. If no deep human feeling has been reflected in the poem, it is because the *Ṛtusaṃhāra* is just a lyric, and is not meant to be a serious composition. It justifies the title, and eminently fulfils its promise.

Of the apocryphal works ascribed to Kālidāsa, the *Ṛtusaṃhāra* [1] is very important in the sense that it has been said to have the greatest claim to the master-poet's authorship. The scholars, who have thought over the question of its authorship, can be divided into three groups, viz. those who accept the traditional authorship of Kālidāsa, those who do not do so, and those who are inclined to keep the question open in the absence of positive evidence. We shall briefly

1. For problems connected with its authenticity and authorship, see Hillebrandt, *Kālidāsa*, Breslau, 1921; Keith in *JRAS*, 1912, 1913 and in *History of Sanskrit Literature*; J. Novel in *ZDMG*, LXVI, 1912, LXXIII, 1919 and in *JRAS*, 1913; H. Śāstrī, *L' Art poetique de l' Inde*, Paris, 1917; E. H. Johnston, *Buddhacarita* (Intro); G. R. Nandargikar, *Kumāradāsa*, Poona, 1908, p. XXVI (note); A. Gawronski, *The Digvijaya of Raghu and some connected problems*, p. 29, note 3; Kielhorn, *NGGW*, 1890; S. K. De in *JRAS*, 1927.

refer to and examine the arguments put forward by the different scholars, and draw our own conclusions.

Regarding the tradition, there is no written record excepting the colophons to the manuscripts of the work. Of internal evidences, there is none. External evidences appear to be against the tradition. Mallinātha, for example, speaks [1] of three *Kāvyas* of Kālidāsa commented upon by himself. The *Ṛtusaṃhāra* has no commentary by him. The *jyotirvidābharaṇa,* ascribed to Kālidāsa, refers to three *Kāvyas'* [2] of the poet, thus obviously excluding the *Ṛtusaṃhāra.* It seems rather strange that, if the *Ṛtusaṃhāra* was believed to have been a work of Kālidāsa, it should not have been mentioned in the works on poetics which refer to or quote from important poetical works and dramas by way of illustration. Equally significant is the total absence of verses of this lyric in the early anthologies. Only four stanzas [3] of the *Ṛtusaṃhāra* have been quoted in Vallabhadeva's *Subhāṣitāvali,* [4] an anthology of as late as the fifteenth century. Of these four stanzas again, two [5] are quoted anonymously. The testimony of this anthology regarding the other two stanzas is not dependable having regard to the fact that the text of the *Subhāṣitāvali* is of a composite nature. [6] It does not seem to be a mere accident that, while the undisputed poems of Kālidāsa were commented upon quite early, the *Ṛtusaṃhāra* was commented upon, for the first time, in the eighteenth century.

The protagonists of the theory of Kālidāsa's authorship point out, *inter alia,* that expressions from the *Ṛtusaṃhāra* are borrowed in Vatsabhaṭṭi's Mandasor Inscription (473 A. D.). It has been further pointed out that there are, in the *Ṛtusaṃhāra,* echoes of phrases and ideas of Kālidāsa.

1. Cf. *mallināthakaviḥ...... vyācaṣṭe kālidāsīyaṃ kāvyatrayam*—introduction to comm. on the *Raghuvaṃśa.*
2. Cf. *Kāvya-trayaṃ sumatikṛd raghuvaṃśa-pūrvam* etc. XXII. 20.
3. I. 13, 20; VI. 16, 19.
4. Nos. 1674, 1678, 1703 and 1704.
5. Viz. Nos. 1703, 1704.
6. See S. K. De in *JRAS,* 1927.

From the point of view of diction and description of nature etc., the *Ṛtusaṃhāra* is supposed by some to belong to Kālidāsa's juvenilia.

From what has been stated above, it is abundantly clear that the arguments against Kālidāsa's authorship far outweigh and outnumber those in favour of the theory. As regards the evidence of the Mandasor Inscription, it prove nothing conclusively. The similarity of expressions in two pieces of composition might be quite accidental. Even if the theory of borrowing be accepted, it only establishes the fact that the *Ṛtusaṃhāra* is an ancient work of note so that it might be utilised in such an important document as the inscription. Kālidāsa's authorship is not proved by it. If, as pointed out by some, there are echoes of Kālidāsa's phrases and ideas in the lyric (e.g. in II. 10), it only shows the imitative nature of the work, and tends to speak against the authorship of Kālidāsa. A marked unKālidāsan feature of the *Ṛtusaṃhāra* is this. In it we often come across repetitions of words and phrases; such repetitions are absent in the undisputed works of Kālidāsa. A few examples of the repetitions may be cited here—*pracaṇḍa-sūrya* (I. 1, 10) *tṛṣā mahatya* (I. 11, 14), *raver-mayūkhair-abhitāpito bhṛśam* (I. 13, 17), *śaśikarāmbhodhara* (II. 1, 17), etc. These repetitions testify to the intellectual poverty of which Kālidāsa has never been accused. Those who believe in Kālidāsa's authorship of the lyric may, however, ascribe this feature to the immature age of the poet. The theory that the work was a youthful production of Kālidāsa is based on mere conjecture. By comparing the description of the seasons, contained in the *Ṛtusaṃhāra,* with the descriptions found in the undisputed works of the master-poet, Keith concludes that both appear to be written by the same hand, the only difference being that the *Ṛtusaṃhāra* reveals the hand of a novice while the other works bear the stamp of maturity. This view is obviously based on personal predilection, and does not help us materially in solving the question of authorship.

Thus, a comparative examination of the arguments for and against Kālidāsa's authorship leads to the only con-

clusion that the problem is as yet unsolved, although the weight of evidence appears to run counter to the tradition.

The *Śṛṅgāra-rasāṣṭaka*[1] is an octad on eroticism. It deals with the sentiment of love not only in human beings, but also in lower animals.

In the first verse, the poet holds that salvation really consists in the enjoyment of women, and not in anything else advocated by philosophers. The second verse describes the pleasure of enjoying a woman in a particular way. In the next verse is poetically depicted the moon whose distressing influence on the wives of travellers has been stated. The fourth verse is a description of the pathetic condition and movements of the female *Cakravāka* cruelly estranged from its consort at night. The male *Cakravāka,* smarting under the illusion of night at the sight of lotuses covered by black bees, and abstaining from food and drink at the prospect of imminent separation from his beloved, forms the theme of the fifth verse. In the following verse is delineated the miserable condition of the bee that falls into the *Ketakī* flower mistaken for a lotus. With its wings cut off by the thorns, and with its eyes blinded by the pollens, it can neither remain nor fly away. In the pen-ultimate verse, which is exactly the same as *Kumāra-sambhava,* V. 85, is described the well-known posture of Pārvatī, profusely perspiring, in which, at the unexpected sight of Śiva, for whom she had been undergoing hard penance, she could neither stay nor proceed. In the concluding verse, there is the poetic fancy that, at dawn, the cawing of the crows is a signal to the women, sleeping in their lover's arms after amorous sports to go home.

In the colophon, the *Śṛṅgārarasāṣṭaka* is characterised as a *Kāvya*. But, as a matter of fact, it seems to be a collection of eight verses dealing with the sentiment of love in human beings and in lower animals. The fact that the

---

1. (i) Included in *Kālidāser Granthāvalī*, Calcutta, 1322 B. S.
(ii) Printed in Haeberlin's *Kāvya-saṃgraha,* p. 510 ff.

octad does not begin with a stanza by way of the usual salutation or benediction tends to support this conjecture.

The style of the verses is flowing, and their language easy. The pictures of the different erotic situations are, however, conventional. *Svabhāvokti* is the prevailing figure of speech in these verses, and the only case of a charming *Upamā* occurs in the seventh verse which is an obvious borrowing from the *Kumāra-sambhava,* as pointed out above.

The following metres have been used in the verses—*Mandākrāntā, Mālini, Śikhariṇī, Śārdūlavikrīḍita, Sragdharā* and *Vasantatilaka.*

Several Sanskrit works bear the title 'Śṛṅgāra-tilaka.' There is one attributed to Gāgābhaṭṭa. [1] A drama of this title is attributed to one Avināśisvāmin. [2] A *Śṛṅgāra-tilaka,* also called *Ayyābhāṇa,* "describes the amorous adventures of Bhujaṅgaśekhara of Madhurā". [3] A work on poetics, bearing this title, is ascribed to Rudra or Rudrabhaṭṭa. [4] A *Śṛṅgāra-tilaka-campū* is noticed in the *Bikaner Catalogue.*

The *Śṛṅgāra-tilaka,* [5] ascribed to Kālidāsa, consists of some detached verses dealing with the erotic sentiment. The majority of the stanzas deal with the gracefulness and charm

1. See Aufrecht, *Catalogus Catalogorum,* I. 660.
2. See Krishnamāchāriār, *History of Classical Sanskrit Literature,* p. 703. Viśvanātha, in his *Sāhityadarpaṇa* (VI) mentions *Śṛṅgāra-tilaka* as an instance of *Prasthāna,* a minor type of drama.
3. See Krishnamāchāriār, *op. cit.,* p. 243.
4. See S. K. De, *History of Skt. Poetics* (1960), pp. 86–87 (Vol. I).
5. Ed. (i) J. Vidyāsāgara in *Kāvya-saṃgraha,* Calcutta, 1872. (21 stanzs).
   (ii) Gildemeister, Bonn, 1841. (23 stanzas).
   (iii) in *Kālidāser Granthāvalī,* in Bengali characters, with Bengali trs., Calcutta, 1322 B. S. (26 stanzas).
   (iv) in Haeberlin's *Kāvya-saṃgraha,* 14 ff. (21 stanzas).
   (v) N. S. P., 1906 (31 stanzas)—appendix to ed. of the *Ṛtu-saṃhāra.*
   (vi) in *Kāvya-kalāpa,* Bombay, 1864 (21 stanzas).

There is a work on poetics, bearing the same title, by Rudrabhaṭṭa.

of women. Love in union, love in separation, appeasement of the indignant beloved and clandestine love form the themes of some of the verses.

The total number of stanzas in the different versions, consulted by us, is 34. Of these, only 18 are common to all the versions. Thus, we can feel reasonably certain that these 18 at least belonged to the original work. Of the remaining 16 verses, four may be taken to be spurious. Of these four, three occur only in a single manuscript, as a glance at the table of verses, appended to the constituted text, will show. One of these four occurs in a single manuscript which is, however, different from the one containing the above three verses.

The absence of the usual salutation or benediction at the commencement of the work raises the suspicion that it was not a poetical work composed by one poet. This suspicion is confirmed by the testimony of the Sanskrit anthologies. For example, verse 2 in our text is attributed to Indraśiva in the *Sadukti-karṇāmṛta* (742) of Śrīdharadāsa. Again, verse 3 has been anonymously quoted in the *Subhāṣitāvalī* (1610) of Vallabhadeva. Similar is the case with verse 18 (= *Subhāṣitāvalī*, 1495). Verse 19 has been ascribed to Śatānanda in the *Subhāṣita-ratnakoṣa* (671) of Vidyākara. The verse *kva prasthitāsi* etc., occurring in one MS., is found in the *Amaru-śataka*.

From the above facts, the conclusion is reasonable that the *Śṛṅgāra-tilaka* is a collection of floating erotic verses. It is ascribed to Kālidāsa presumably to impart to the work an importance which is not likely to be derived from the association of the name of any other poet.

While there is no definite evidence about the authorship of the work, there is nothing to preclude the possibility of Kālidāsa having composed it. In view of the possibility of the work having been a juvenile production of Kālidāsa, it is hard to agree with Keith that "it is quite illegitimate to accord it to Kālidāsa." The verses are well-turned, the diction is simple and is not affected like most poetical com-

positions of the age of decadence. The choice of words is happy, and sometimes appears to reveal the hand of the master-poet. For example, while describing the hard-heartedness of the beloved, the poet wonders (verse 3) how her heart was made of *Upala* (stone). Poets like Bhavabhūti would have perhaps used the word *grāvan* (granite) in this context; Kālidāsa's love for soft words is well-known. Commendable poetic imageries are not rare. The limbs of a beautiful woman being fashioned with petals of *Campaka* flowers (V. 3) call up an attractive picture. The trenchant reproof, hurled by the beloved, sick through wakefulness, to the lover, who enjoyed himself in the company of another woman overnight, is in the manner of a good poet; the aggrieved woman says that a bee has no concern for a worn-out garland (V. 10). Extremely pretty is the picture of the beloved acting as a hunter, her eye-brow serving as a bow, side-glances as arrows, and of the lover's mind behaving like a deer. Verses 11 and 12, purported to be covert signals for clandestine union, contain suggested sense which, according to rhetoricians in general, constitutes the essence of good *Kāvya*.

Of the figures of speech, used in the work, the most striking is *Rūpaka*, which is based on *Upamā*, the well-known forte of Kālidāsa. The metres, used in the work, are varied and charming. Besides the stately *Śārdūla-vikrīḍita*, we have the melodious *Mālinī* and *Mandākrāntā* among others.

In the text, reconstructed by us, we have included the 18 verses which are common to all the versions. The other 16 have been arranged alphabetically as additional verses. As regards the order of the verses, there is little uniformity as a glance at the Table, showing the order of verses, will reveal. We have, as far as practicable, followed the numbering given in the majority of the versions.

From a discussion on the Kālidāsa Apocrypha we cannot leave out a consideration of the allegedly spurious portions of the *Kumārasambhava*, the *Meghadūta*, and the *Raghuvaṃśa*.

The former, in its present form, consists of seventeen cantos.[1] Of these, the first seven bring the narrative down to the wedding of Śiva and Pārvatī; this marks the conclusion of the poem in many manuscripts. There is no doubt about Kālidāsa's authorship upto the end of the seventh canto. Canto eight[2] also appears to be from his pen, because quotations from it occur in some early anthologies and works on poetics, and it reveals a style in no way inferior to that of the earlier cantos.

There are good grounds to suspect the authenticity of the remaining nine cantos. In the first place, we have no early commentary on this portion; neither Mallinātha nor Aruṇagiri comments on these cantos. The absence of their commentary cannot be explained unless we assume that either they did not consider this portion to be the genuine work of Kālidāsa or that these cantos originated later than these commentators.

Secondly, no quotation from these cantos occurs in the works on poetics, and in the early anthologies of note.

Thirdly, literary considerations tend to speak against Kālidāsa's authorship of the last nine cantos. The title of the poem is *Kumāra-sambhava.* If we take *sambhava*' in the sense of birth, then we shall see that the latter portion of the poem takes the narrative far beyond the promise of the title. In the latter portion, not only Kumāra's birth is described but the story concludes with his victory over, and

1. For discussions on the allegedly spurious portion, see Weber, *ZDMG,* 27 and *Ind. Streifen,* III; S. P. Bhaṭṭācārya, *Pro. of 5th. Oriental Conf.,* Vol. I; Jacobi in *Verhandl. D. V. Orient. Kongress,* Berlin, 1881, II. 2.

2. Some have expressed doubt about the authenticity of this canto too, on the ground that the description of the amours of adored deities is highly improper, and, as such, unbecoming of a poet like Kālidāsa. But, the existence of commentaries on it by both Aruṇagiri and Mallinātha and reference to it as a composition of Kālidāsa, in the *Dhvanyāloka,* leave little room for doubt. For a summary of opinions on this question, see H. Śāstrī, *Kālidāsa et d' Art poetique de l' Inde,* Paris, 1917.

slaughter of, the demon Tāraka. A close study of the text reveals that, in the second canto (V. 51), the gods intimate to Brahman their desire to create the *Senānī* (=Kumāra) for curbing the demon Tāraka. In II. 54 the Supreme Lord assures the gods of the fulfilment of their desire, viz. the birth of Kumāra, and not the killing of the demon, which would be a matter of course. Thus, both the title and the contents require that the story should conclude with the birth of Kumāra. So, from this point of view, the latter portion of the poem would appear to be spurious. A comparative study of the earlier and latter portions of the work betrays the definitely inferior style and language of cantos IX–XVII. [1] In the latter portion, the narrative is rather loose, and betrays the hand of a poet of inferior calibre.

From what has been stated above, it would seem that cantos IX–XVII were tacked on to the genuine work in later times. It may be argued that the narrative, up to the end of canto VIII, does not fulfil the promise of the title, viz. the birth of Kumāra. To this our reply will be that the highly amorous pleasures of Śiva and Pārvatī, described in canto VIII, sufficiently suggest the birth of an offspring, and the poet need not tell us, in so many words, as to how Kumāra is born; Kālidāsa, as is well-known, suggests more than he expresses. We do not know what precisely the poet wanted to convey by the word '*Sambhava*'; it may also mean 'origin', 'possibility'. Had he intended to denote origin or possibility by the word '*Sambhava*', then the scope of the narrative up to the end of canto VIII is sufficient.

Some scholars are of the opinion that, if we are to think that the original *Kumāra-sambhava* extends upto the end of the eighth canto, then we must assume that Kālidāsa left it unfinished. The poet's sudden death is suggested as a possible cause, but it is rejected by others on the ground that this poem is earlier than the *Raghuvaṃśa*. It is also suggested

1. For a collection of the defects of language and expression, in cantos IX–XVII, see R. V. Krishnamāchārya in *Sahṛdaya* (Sanskrit Journal, Madras), IX.

that the last pages of a single manuscript of the poem were perhaps lost. An ingenious, albeit not plausible, argument seeking to explain the incomplete nature of the work is that Kālidāsa abandoned the work as he was deterred by contemporary criticism of his dealing with the divine pair in the manner in which he did. Equally lacking in plausibility is the conjecture that the poet was actuated, in refraining from writing the further cantos, by the sense that the legend of the birth, with its weirdness, was not a fit subject for poetry. All this is obviously hypothetical.

The only quotation from the latter portion of the *Kumārasambhava* occurs in Ujjvaladatta's commentary on the *Uṇādisūtra.*[1] The passage,[2] quoted with the remark *iti kumāraḥ,* is said also to occur in Kumāradāsa's *Jānakī-haraṇa* which is cited by Ujjvaladatta (III. 73). Thus, a confusion arises as to whether the *Jānakī-haraṇa* borrowed it from the sequel of the *Kumārasambhava* or the latter from the former. If Ujjvaladatta's reference is to the *Kumārasambhava,* which is rendered unlikely by his use of *Kumāraḥ* instead of *Kumāre,* then the sequel to this poem may be reasonably supposed to have originated before the 14th. century A. D., the date of Ujjvaladatta.

As regards the *Meghadūta,* there are divergent text-traditions[3] so far as the number of verses is concerned. In the matter of determining, however approximately, the genuine verses of the *Meghadūta* our chief guide is the commentators, besides the *Pārśvābhyudaya*[4] of the Jaina author Jinasena (8th. century). The number of stanzas varies from 110 to

1. Ed. T. Aufrecht, Bonn, 1859, *ad.* IV. 66.
2. *ravaḥ pragalbhāhata-bherī-sambhavaḥ.* (It occurs as a variant of *Kumāra* XIV. 32 (a) in the NSP ed.)
3. On the question of the text-problem of this work, see *Meghadūta,* ed. S. K. De, New Delhi, 1957.
4. This work, a biography of the Jaina saint Pārśvanātha, in the form of *Samasyā-pūraṇa,* quotes, in each verse, one or two *Pādas* of the stanzas of the *Meghadūta,* as known to it, and gives the rest of the *Pādas* composed by its author.

127. On a critical examination of the diverse text-traditions, it appears that 110 or 111 verses are the genuine work of Kālidāsa. The verses which appear to be spurious are, however, well-turned, and so ingeniously dovetailed into the text that it is difficut for the general reader to detect them. We shall quote the verses which appear to be interpolations, and give an English rendering of them.

C. K. Raja has tried [1] to establish that cantos IX to the end of the *Raghuvaṃśa* were not penned by Kālidāsa. His arguments, however, are not convincing. His theory has been refuted, with considerable degree of success, by V. Lakshminarayana. [2]

---

1. Studies in Kālidāsa, *Annals of Oriental Research,* University of Madras, V; Notes on Kālidāsa, *Ibid.,* VI.

2. See *Poona Orientalist,* VIII, pp. 188–201.

भ्रमराष्टकम्

Bhramarāṣṭaka

The text, presented here, is based on the following sources.

A — Devanāgarī transcript of Adyar Library (Madras) Bengali MS. No. TR 1084.

C — MS. No. 861 belonging to Calcutta University.

K — Text printed in *Kāvyakalāpa*, Bombay, 1864.

भ्रमराष्टकम्

मन्दाक्रान्ता

दृष्ट्वा स्फीतोऽभवदलिरसौ लेख्यपद्मं विशालं
चित्रं चित्रं किमिति किमिति व्याहरन्निष्पपात।
नासीद्गन्धो न च मधुकणा नापि तत्सौकुमार्यं
घूर्णन् मूर्ध्ना बत नतमुखो व्रीडया निर्जगाम ॥ १ ॥

गन्धाढ्यासौ भुवनविदिता केतकी स्वर्णवर्णा
पद्मभ्रान्त्या क्षुधितमधुपः पुष्पमध्ये पपात।
अन्धीभूतः कुसुमरजसा कण्टकैश्छिन्नपक्षः
स्थातुं गन्तुं द्वयमपि सखे नैव शक्तो द्विरेफः ॥ २ ॥

शार्दूलविक्रीडित

गन्धाढ्यां नवमल्लिकां मधुकरस्त्यक्त्वा गतो यूथिकां
दैवात्तां च विहाय चंपकवनं पश्चात्सरोजं गतः।
बद्धस्तत्र निशाकरेण विधिना क्रन्दत्यसौ मूढधीः
संतोषेण विना पराभवपदं प्राप्नोति मूढो जनः ॥ ३ ॥

Verse 1–b) A, C रूपं वर्णा for चित्रं चित्रं.
–c) K नास्मिन् for नासीत्, नास्ति for नापि.
–d) A, C ह्यवनत for बत नत. K शिरा for मुखो.

2–c) A, C पद्म(for पद्मः.
This verse is identical with stanza 6 of the *Śṛṅgāra-rasāṣṭaka*, with चपल for क्षुधित (b) and लून for छिन्न (c).

3–b) A रसं for वनं.

4 K.

शार्दूलविक्रीडित

येऽमी ते मुकुलोद्गमादनुदिनं त्वामाश्रिताः षट्पदा-
स्ते भ्राम्यन्ति फलाद्बहिर्बहिरहो दृष्ट्वा न संभाषसे।
ये कीटास्तव दृक्पथं च न गतास्ते त्वत्फलाभ्यन्तरे
धिक् त्वां चूततरो परापरपरिज्ञानानभिज्ञो भवान्॥ ४॥

नीतं जन्म नवीननीरजवने पीतं मधु स्वेच्छया
मालत्याः कुसुमेषु येन सततं केली कृता हेलया।
तेनेयं मधुगन्धलुब्धमनसा गुंजालता सेव्यते
हा धिग्दैववशात्स एव मधुपः कां कां दशां नागतः॥ ५॥

द्रुतविलम्बित

अलिरसौ नलिनीवनवल्लभः
कुमुदिनीकुलकेलिकलावशः ।
विधिवशेन विदेशमुपागतः
कुटजपुष्परसं बहुमन्यते ॥ ६॥

अनुष्टुप्

पलाशकुसुमभ्रान्त्या शुकतुण्डे मधुव्रतः।
पतत्येष शुकोऽप्येनं जम्बुभ्रान्त्या जिघांसति॥ ७॥

वसन्ततिलक

रात्रिर्गमिष्यति भविष्यति सुप्रभातं
भास्वानुदेष्यति हसिष्यति पंकजश्रीः।
इत्थं विचिन्तयति कोशगते द्विरेफे
हा हन्त हन्त नलिनीं गज उज्जहार॥ ८॥

इति कालिदासकृतं भ्रमराष्टकं समाप्तम्।*

4–b) K बहिरतो for बहिरहो.
–c) A दृक्पदं for ० पथं.
–d) K यतः for तरो.

5–d) K दैवकृतं for दैववशात्.

6–b) K रसः for वशः.

8–b) K पद्मजालं (A पद्मजातं) for पंकजश्रीः.
–c) A, C गतो for गते, द्विरेफो for द्विरेफे.

* K omits कालिदासकृतम्.

चातकाष्टकम्[1]

वसन्ततिलक

वातैर्विधूनय विभीतय भीमनादैः
संचूर्णय त्वमथवा करकाभिधातैः ।
त्वद्वारिबिन्दुपरिपालिता जीवितस्य
नान्या गतिर्भवति वारिद चातकस्य ॥ १ ॥

रथोद्धता

चातकस्त्रिचतुरान् पयःकणान्
याचते जलधरं पिपासितः ।
सोऽपि पूरयति भूयसाम्भसा
चित्रमत्र महतामुदारता ॥ २ ॥

अनुष्टुप्

शक्यते येन केनापि जीवितेनैव जीवितम् (जीवितुम् ?) ।
किंतु कौ न व्रतेद्भंग[2]प्रसंगः परदुःसहः ॥ ३ ॥

गर्जसि मेघ न यच्छसि तोयं
चातकपक्षी व्याकुलितोऽहम् ।
दैवादिह यदि दक्षिणवातः
क्व त्वं क्वाहं क्व च जलपातः ॥ ४ ॥[3]

शार्दूलविक्रीडित

वापीष्वल्पजलाशयो विशमयो नीचाल्पगाहो ह्रदः
क्षुद्रात् क्षुद्रतरो महाजलनिधिर्गण्डूषमेकं मुनेः ।
गंगाद्याः सरितः पयोनिधिगताः संत्यज्य तस्मादिमान्
....[4] खलु चातको जलमुचामुच्चैः पयो वांछति ॥ ५ ॥

---

1 MS. No. XLII, A. 48 belonging to Adyar Library, Madras. The text is different from the poem of the same name in Haeberlin's *Kāvyasaṃgraha*, but the same as the anonymous *Pūrvacātakāṣṭaka* printed in J. Vidyasagara's *Kāvyasaṃgraha*, I.

2 This portion appears to be corrupt. कौलव्रते भंग yields plausible sense.

3 This verse is metrically defective.

4 Three initial letters are corrupt.

शार्दूलविक्रीडित

बीजैरंकुरितं नदीभिरुदितं वल्लीभिरुज्जृम्भितं
वृक्षैः पल्लवितं जनैश्च मुदितं धाराधरे वर्षति ।
एते चातक पातकं किमपि ते सम्यङ् न जानीमहे
यत्तेऽस्मिन् पतन्ति चंचुपुटके छिन्नाः पयोबिन्दवः ॥ ६ ॥

अनुष्टुप्

नदेभ्योऽपि ह्रदेभ्योऽपि पिबन्त्यन्ये वयः पयः ।
चातकस्य तु जीमूत भवानेवावलम्बनम् ॥ ७ ॥

मालिनी

नभसि निरवलम्बे सीदता दीर्घकालं
तदपि सुखनिविष्टोत्तानचंचू पुटेन ।
जलधर जलधारा दूरतस्तावदास्तां
ध्वनिरपि मधुरस्ते न श्रुतश्चातकेन ॥ ८ ॥

इति श्रीकालिदासकृतं चातकाष्टकं समाप्तम् ॥

गंगाष्टकम्

Gaṅgāṣṭaka

A — MS. No. G 9485 belonging to Asiatic Society, Calcutta. Substance : Country-made paper. Size : 6½″×4″. Folia : 5. Lines 5 on a page. Character : Nāgara. Appearance : tolerable. Complete.

B — MS. No. G 9406 belonging to Asiatic Society. Calcutta. Substance : Country-made paper. Size : 8″×4″. Folia : 8. Lines 8 on a page. Character : Nāgara. Date : Saṃvat 1878. Appearance : Decayed. Complete. The codex contains also the *Gaṅgāṣṭaka* of Śaṃkara, the *Gaṅgā-stotra* of the same author and the *Gaṅgāṣṭaka* of Vālmīki.

गंगाष्टकम्

कत्यक्षीणि करोटयः कति कति द्वीपिद्विपानां त्वचः
काकोलाः कति पन्नगाः कति सुधाधाम्नश्च खण्डाः कति ।
किं च त्वं च कति त्रिलोकजननि त्वद्वारिपूरोदरे
मज्जज्जन्तुकदम्बकं समुदयत्येकैकमादाय तत् ॥ १ ॥

देवि त्वत्पुलिनांगणस्थितिजुषां निर्मानिनां ज्ञानिनां
स्वल्पाहारनिबद्धशुद्धवपुषां तार्णं गृहं श्रेयसे ।
नान्यत्र क्षितिमण्डलेश्वरशतैः संरक्षितो भूपतेः
प्रासादो ललनागणैरधिगतो भोगीन्द्रभोगोन्नतः ॥ २ ॥

तत्तत्तीर्थगतैः कदर्थनशतैः किं तैरनर्थाश्रितै-
र्ज्योतिष्टोममुखैः किमीशविमुखैर्यज्ञैरयज्ञाहृतैः ।
सूते केशववासवादिविबुधग्रामाभिरामां श्रियं
गङ्गे देवि भवत्तटीतृणकुटीवासः प्रयासं विना ॥ ३ ॥

Verse 2 (b) B सिद्ध for शुद्ध.

गङ्गाद्वारमुपेत्य शीतलशिलामालम्ब्य हैमाचलो
यैराकर्णि कुतूहलाकुलतया कल्लोलकोलाहलः ।
ते शृण्वन्ति सुवर्णपर्वतशिरःसिंहासनाध्यासिनः
संगीतागमसिद्धशुद्धरमणीमंजीरधीरध्वनिम् ॥ ४ ॥

दूरं गच्छ विपक्षकृच्छ्र भवतो नालोकयामो मुखं
रे पाराकवराक साकमितरैर्नाकप्रदेर्गम्यताम् ।
सद्यः प्रोद्यन्मन्दमारुतरयात्प्राप्ता कपोलस्थलं
गङ्गाम्भः कणिका विमुक्तिगणिकासङ्गाय संभाव्यते ॥ ५ ॥

विष्णोः संगतिकारिणी हरजटाटवीचारिणी
प्रायश्चित्तविधायिनी जलकणैः पुण्यौघविस्तारिणी ।
भूभृत्कन्दरदारिणी निजजले मज्जज्जनोत्तारिणी
श्रेयःस्वर्गविहारिणी विदधतां गङ्गा मनोहारिणी ॥ ६ ॥

वाचालं विकलं खलं श्रितमलं कामाकुलं व्याकुलं
चण्डालं तरलं निपीतगरलं दोषाविलं चाखिलम् ।
कुम्भीपाकगतं तमन्तककरादाकृष्य कस्तारयेत्
मातर्जह्नुनरेन्द्रनन्दिनि तव स्वल्पोदबिन्दुं विना ॥ ७ ॥

... ... गले हृतविले कामाकुले व्याकुले
कण्ठे घर्घरघोषमलिने काये च संमीलति ।
यां ध्यायन्नघभारभङ्गुरतनुः प्राप्नोति मुक्तिं नरः
सा नश्चेतसि जाह्नवी निवसतां संसारसंतापहृत् ॥ ८ ॥

इति [1]श्रीकविकालिदासविरचितं गङ्गाष्टकं समाप्तम् ।

Verse 4 (d) B शुद्धसिद्धि for सिद्धशुद्ध.

Verse 5 (d) B निपीत for विमुक्ति.

Verse 6 (b) B विनाशिनी (?) for विधायिनी.
(d) B विजयते for विदधतां,

Verse 7 (b) B शिखाविचाराविलं (?) for दोषाविलं चाखिलं.

Verse 8 (a) – first four syllables corrupt.
(c) B अपि for अघ; तरः for तनुः.
(d) B मे चेतसि for नश्चेतसि.

1 A श्रीमत् for श्रीकवि; समाप्तिमगात् for समाप्तम्.

महापद्यम्[1]

अनुष्टुप्

अस्थिवद्दधिवच्चैव शङ्खवद्बकवत्तथा ।
राजन् तव यशो भाति पुनः संन्यासिदन्तवत् ॥ १ ॥
कालिदास इमं श्लोकं स्वकवित्वस्य गोपकम् ।
लिखित्वा प्रददौ पत्रं कवये शंकराय वै ॥ २ ॥
पठित्वा शंकरः श्लोकं प्रहसन् कौतुकाय तत् ।
पत्रं करे समादाय सानन्दस्त्वरया तदा ॥ ३ ॥
कालिदासेन सहितो भोजराजसभां ययौ ।
अथ दृष्ट्वा स राजानमाशिषं प्रजगाद ह ॥ ४ ॥

शार्दूलविक्रीडित

राजन्नभ्युदयोऽस्तु शंकरकवे किं पत्रिकायामिदं
पद्यं कस्य तवैव कीर्तिरचना तत्पठ्यतां पठ्यते ।
किंत्वासामरविन्दसुन्दरदृशां द्राक् चामरान्दोलना-
दुद्वेल्लद्भुजवल्लिकंकणझणत्कारः क्षणं वार्यताम् ॥ ५ ॥

शिखरिणी

महाराज श्रीमन् जगति यशसा ते धवलिते
पयःपारावारं परमपुरुषोऽयं मृगयते ।
कपर्दी कैलासं करिवरमथोयं कुलिशभृत्
कलानाथं राहुः कमलभवनो हंसमधुना ॥ ६ ॥

स्रग्धरा

नीरक्षीरे गृहीत्वा सकलखगपतीन् याति नालीकजन्मा
तक्रं धृत्वा कराब्जे सकलजलनिधीन् चक्रपाणिर्मुकुन्दः ।
सर्वानुद्धृत्य शैलान् दहति पशुपतिर्भालनेत्रेण पश्यन्
व्याप्ता त्वत्कीर्तिकान्ता सकलवसुमतीं भोजराज क्षितीन्द्र ॥७॥[2]

---

1. Printed in the *Kāvyakalāpa* and in the *Kāvya-saṃgraha* of both J. Vidyasagara and Haeberlin.

2. This stanza occurs in the *Bhoja-prabandha*, III. 12.

शार्दूलविक्रीडित

श्रीमद्राजशिखामणे तुलयितुं धाता त्वदीयं यशः
कैलासं च निरीक्ष्य तत्र लघुतां तत्पूर्तये पर्यधात् ।
उक्षाणं तदुपर्युमासहचरं तन्मूर्ध्नि गङ्गाझरं
तस्याग्रे फणिपुङ्गवं तदुपरि स्फारं सुधादीधितिम् ।। ८ ।।

पृथ्वी

अपायि मुनिना पुरा पुनरमायि मर्यादया
अतारि कपिना पुरा पुनरदाहि लङ्कारिणा ।
अमन्थि मुरवैरिणा पुनरबन्धि लङ्कारिणा
क नाम वसुधापते तव यशोऽम्बुधिः क्वाम्बुधिः ।। ९ ।।

स्रग्धरा

स्वस्ति श्रीभोजराज त्रिभुवनविजयी धार्मिकः सत्यवादी
पित्रा ते मे गृहीता नव नवतियुता रत्नकोटिर्मदीया ।
तां त्वं मे देहि शीघ्रं सकलबुधजनैर्ज्ञायते सत्यमेतत्
नो वा जानन्ति केचिन्नवकृतमिति चेद् देहि लक्षं ततो मे ।।१०।।

शार्दूलविक्रीडित

मागाः प्रत्युपकारकातरधिया वैमुख्यमाकर्णय
श्रीकर्णाट वसुन्धराधिपसुधासिक्तानि सूक्तानि मे ।
वर्ण्यन्ते कति नाम नार्णवनदीभूगोलविन्ध्याटवी-
झञ्झामारुतचन्द्रमः प्रभृतयस्तेभ्यः किमाप्तं मया ।।११।।

इति श्रीमहाकविकालिदासकृतं महापद्य समाप्तम् ।।

मङ्गलाष्टकम्

Description of the printed text and manuscripts.

As_1 — MS. No. 9545 belonging to Asiatic Society, Calcutta. Country-made paper, 8″×4″. Folia 3. Lines 8 on a page. Characters–Nāgara. Complete. Extremely corrupt.

As_2 — MS. No. 3075 belonging to Asiatic Society, Calcutta. Country-made paper, 11″×5″. Folia 4. Lines 8 on a page. Characters–Nāgara. Complete. Corrupt.

Ad. — Copy of Adyar Library MS. No. 67119 (in Telugu characters).

B — Copy of the text as printed in the *Bṛhat-stotra-muktā-hāra*, Vol. II, ed. G. M. Mehendale, Gujarāti Printing Press, Bombay, 1916.

M_1 — Copy of the *Varamaṅgalāṣṭaka*, MS. No. D 14188, belonging to Govt. Oriental MSS. Library, Madras. Last two verses corrupt.

M_2 — Copy of the *Maṅgalāṣṭaka*, MS. No. D 14309, belonging to Govt. Oriental MSS. Library, Madras. The portion following the third stanza is corrupt.

T — Text as printed in the *Tibetan Tripiṭaka*, reprinted by Otani University, Kyoto, Vol 87, pages 265-66.

मङ्गलाष्टकम्

श्रीमत्पंकजविष्टरौ हरिहरौ वायुर्महेन्द्रोऽनल-
श्चन्द्रो भास्करवित्तपालवरुणप्रेताधिपादिग्रहाः ।
प्रद्युम्नो नलकूबरः सुरगजश्चिन्तामणिः कौस्तुभः
स्वामी शक्तिधरश्च लांगलधरः कुर्वन्तु नो मंगलम् ॥ १ ॥

Verse 1 (b) B प्रेताधिपाह्वि or o दि.

(c) M_1, M_2 गुरु for गज.

(d) B तु for च.

गौरी श्रीरदितिश्च कद्रूविनते भूतिः सुपर्णा शुभा
सावित्री तु सरस्वती वसुमती सत्यव्रतारुन्धती ।
स्वाहा जाम्बवती सुरुक्मभगिनी दुःस्वप्नविध्वंसिनी
वेला चाम्बुनिधेः समीनमकराः कुर्वन्तु नो मंगलम् ॥ २ ॥

नेत्राणां त्रितयं शिवं पशुपतेरग्नित्रयं पावनं
यत्तद्विष्णुपदत्रयं त्रिभुवनं ख्यातं च रामत्रयम् ।
गंगावाहपदत्रयं सुविमलं वेदत्रयं ब्राह्मणं
संध्यानां त्रितयं द्विजैः सुविहितं कुर्वन्तु नो मंगलम् ॥ ३ ॥

अश्वत्थो वटवृक्षचन्दनतरुर्मन्दारकल्पद्रुमो
जम्बूनिम्बकदम्बचूतसरका वृक्षाश्च ये क्षीरिणः ।
सर्वे ते फलसंयुताः प्रतिदिनं विभ्राजनं राजते
रम्यं चैत्ररथं च नन्दनवनं कुर्वन्तु नो मंगलम् ॥ ४ ॥

Verse 2 (a) AS_1, AS_2 गौरी श्रीकुलदेवता for गौरी ··· च. M_1 विनता (B सुभगा) for विनते.
(b) AS_1, Ad, T सावित्री (Ad, M_1, M_2, T add च here) सरस्वती च सुरभिः (M_2 सुभगा) for सावित्री ···· मती. AS_2, Ad. च for तु. B पत्युर्व्रता for सत्यव्रता.
(c) AS_2 स्वधा भगवती for सु ···· नी. M_1, M_2 च रुक्मि for सुरुक्म.
(d) B सुमीन for समीन.

Verse 3 (a) Ad शुभं for शिवं.
(c) B पथ for पद, देव for वेद. Ad., T सुस्वरं for ब्राह्मणं.
(d) M_1, T अभिमतं for सुविदितं.

4 (a) Ad, M_1 वदरी च for वटवृक्ष. AS_2, Ad द्रुमा for द्रुमो.
(b) Ad. चूताः सरसा for चूतसरला. M_1 जंबूस्सर्ज कदम्ब चूतधवला for जम्बू ···· सरला.
(c) AS_2, Ad transpose सर्वे and ते. M_1, AS_1 मिश्रिताः for संयुताः. M_1 सकुसुमाः पुन्नागदाडीवनम् for प्रति ··· राजते. T appears to read the line as सर्वं ते फल मिश्रितं वनकुलं वैभ्राजितं भ्राजितं.
(d) B, T सु for च. M_1 कोकनदं सु for चैत्र ··· च.

वाल्मीकिः सनकः सनन्दनमुनिर्व्यासो वसिष्ठो भृगु-
र्जाबालिर्जमदग्निजह्नुजनको गर्गोऽङ्गिरा गौतमः ।
मान्धाता ऋतुपर्णवेनसगरा धन्यो दिलीपो नलः
पुण्यो धर्मसुतो ययातिनहुषो कुर्वन्तु नो मंगलम् ॥ ५ ॥

ब्रह्मा वेदपतिः शिवः पशुपतिः सूर्यो ग्रहाणां पतिः
शक्रो देवपतिर्यमः पितृपतिः स्कन्दश्च सेनापतिः ।
यक्षो वित्तपतिर्हरिश्च जगतां वायुः पतिः प्राणिनां
इत्येते पतयः समेत्य सततं कुर्वन्तु नो मंगलम् ॥ ६ ॥

गङ्गा सिन्धु सरस्वती च यमुना गोदावरी नर्मदा
कावेरी सरयू महेन्द्रतनया चर्मण्वती वेणुका ।
शिप्रा वेत्रवती महासुरनदी ख्याता च या गंडकी
पूर्णाः पुण्यजलैः समुद्रसहिताः कुर्वन्तु नो मङ्गलम् ॥ ७ ॥

---

5 (a) B तरु for मुनि.
(b) B कच्छ for जह्नु. T गर्गस्तथा for गर्गोऽङ्गिरा.
(c) Ad नहुषः ककुत्स्थभरतौ वैण्यो (M_1 नहुषो नृपश्च सगरो वेणु) for ऋतुपर्ण ... धन्यो.
(d) AS_1 रामो for पुण्यो, भरताः for नहुषो.

6 (a) B सूर्यश्च चक्षुष्पतिः (T शक्रः सुराणां पतिः) for सूर्यो ग्रहाणां पतिः.
(b) AS_1, AS_2 चन्द्रश्च तारापतिः for स्कन्द ... पतिः.
(d) Ad गिरयः for पतयः. AS_1, AS_2, Ad सुमेरुसहिताः for समेत्य सततं.

7 (b) B वेदिका for वेणुका.
(c) M_1 वेगवती for वेत्रवती.
Concluding verse :—
(b) Ad वृत्तैः प्रणीतं त्विह for विप्र .... कृतम्.
(c) Ad निर्व्याजभक्त्यन्वितो for नित्यं .... मान्.
(d) B reads the line as गंगासागरसंगमे प्रतिदिनं कुर्वन्तु नो मंगलम्.
AS_2 reads गंगासागरसंगमोद्भवफलं .... (the rest is corrupt).
T गंगावारिधिसंगमे .... (corrupt) आप्नोति पुण्यां गतिम्.

लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा
गावः कामदुघाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः ।
अश्वः सप्तमुखः सुधा हरिधनुः शंखो विषं चाम्बुधेः
रत्नानीति चतुर्दश प्रतिदिनं कुर्वन्तु नो मङ्गलम् ॥ ८ ॥

इत्येतद्वरमङ्गलाष्टकमिदं पापौघविध्वंसनं
पुण्यं संप्रति कालिदासकविना विप्रप्रबन्धीकृतम् ।
यः प्रातः शृणुयात्समाहितमना नित्यं पठेद्भक्तिमान्
गंगासागरसंगमादवभृथात्प्राप्नोति पुण्यं महत् ॥ ९ ॥

इति श्रीकविकालिदासविरचितं मंगलाष्टकं संपूर्णम् ।*

---

* T समाप्तम् for संपूर्णम्.

AS_2 इति श्रीकालिदासमंगलाष्टकं संपूर्णम् ॥

B इति मंगलाष्टकस्तोत्रं संपूर्णम् ॥

Additional Verses

The text, printed in the *Bṛhat-stotra-muktā-hāra,* reads the following stanza in between stanzas 7 and 8 :—

गंगा गोमतिर्गणपतिर्गोविन्दगोवर्धना
गीता गोमयगोरजो गिरिसुता गंगाधरो गौतमः ।
गायत्री गरुडो गदा गिरिगुहा गंभीरगोदावरी
गंधर्वग्रहगोपगोकुलजनाः कुर्वन्तु नो मंगलम् ॥

The same verse is read in AS_1 with the following variants: गोविन्दगोवर्धनौ for गो···ना (a); गदाधरगया for गदा···हा (c); गणाः for जनाः (d).

It is read also by AS_2, but this portion is extremely corrupt; गदाधरगया for गदा···हा can, however, be read.

AS_1 gives the following verse, but the portion is corrupt. We note below as much as can be restored.

शैलेन्द्रो दशवेलबद्धवलयः श्रीशैलशंखादय
श्चन्द्र ··· ··· श्रीकंठवासादायः ···· ··· ··· ।
···· ···· ···· ··· ···· ···· ···· ···· ···· ····
सर्वे ते गिरयः सुमेरुसहिताः कुर्वन्तु नो मंगलम् ॥

T also reads the above verse which is extremely corrupt.

M_1 gives the stanza which is also corrupt. The following represent what can be restored :

श्रीशैलेन्द्र सुबेल ···· ··· ··· त्रिकूटादयः
चन्द्र द्रोणमहेन्द्रमंदरगिरिश्रीकंठ ··· ··· ··· ।
··· ··· ··· तुरंग ···· ··· ···· श्मश्रृंगाचलाः
सर्वे ते ···· ··· ··· ···· ···· कुर्वन्तु ते मंगलम् ॥

M_2 also gives the same verse in a corrupt form. The following lines represent as much as can be restored :

श्रीशैलेन्द्रसुमेरुविन्ध्यमलयाः श्रीसिंहपादोद्भवाः
चन्द्रद्रोणमहेन्द्रमंदरगिरिश्रीकंठ .... ।
....
... ... जले सुमेरुसहिताः कुर्वन्तु ते मंगलम् ॥

Ad. reads this stanza as follows, the corrupt portions being indicated by dotted lines :—

शैलेन्द्रसंवेलविन्ध्यमलयाद्रिसह्यपादा नगाः
चन्द्रद्रोणमहेन्द्रमंदरगिरिश्रीकंठवा ... ... ।
... ... प्रक्षुण्णशृंगोच्चयः
सर्वे ते गिरयः सुमेरुसहिताः कुर्वन्तु वां मंगलम् ॥

M₁ reads the following; corrupt portions are indicated by dotted lines :—

शेषस्तक्षकशंखकालि .... वासुकिः
.... पद्मसंज्ञक इति ख्याताश्च ये पन्नगाः ।
अन्ये काननगह्वरेषु जलधौ ये प्रान्तरे च स्थिता
... ... कुर्वन्तु नो मंगलम् ॥

M₂ also reads the above verse of which only the following words can be deciphered, the rest being corrupt :—

वासुकि .... पद्म ... पन्नगा ... गह्वरेषु जलधौ ...

M₁ reads a verse of which the following portion can only be recovered :—

नन्दा नारदनमंदानग ... नवग्रहाः ... कुर्वन्तु नो मंगलम् ॥
....

M₁ reads a verse of which the following portion only can be restored :—

कालिन्दी कलशोद्भव कलिमलः ... कौशिकः कुर्वन्तु नो मंगलम् ॥

M₂ gives the following verse :—

शुद्धान्नं दधि पायसं जलधरं कुंभप्रपूर्णं जलं
स्निग्धं चन्दनचर्चितं परिमलं गोरोचनं श्रीफलम् ।
... ... प्रभातसमये गोरोचनं मृण्मयैः
दूर्वा ... ... कुर्वन्तु ते मंगलम् ॥

M_1 also reads the same verse as follows :—

शुद्धान्नं दधिपायसं ··· ··· ···· पूर्णं जलं
शंखं ··· ··· ··· ··· ··· सूकरवक्त्रदन्तरुचिरम् ।
··· ··· विदः प्रभातसमये गाः कांचन ··· ···
···· ···· ··· ···· ··· ··· कुर्वन्तु ते मंगलम् ।।

Ad. reads the above stanza as follows :—

स्निग्ध ··· ··· पायसं सुरुचिरं कुंभप्रपूर्णं जलं
शंखश्चन्दनमौक्तिकासुविपुलं गोरोचनं श्रीफलम् ।
विप्रा वेदविदः प्रभातसमये गौः कांचनं व्रीह्यो
दूर्वा ··· ··· ··· प्रतिदिनं कुर्वन्तु वां मंगलम् ।।

AS_1 reads the same stanza of which only the following words can be restored :—

··· ··· गोरोचना श्रीफलं
विप्रा वेदविदः प्रभातसमये गोधूम ··· ··· ···

T reads the same stanza with पुष्पकं सुरतरो for मौक्तिका सुविपुलं.

AS_2 opens the Aṣṭaka with the following stanza :—

··· ··· सुरपूजितो गुणमयो लम्बोदरस्त्रियुतो
शश्वद्रोगजकर्णको गजमुखो गंभीरविद्यागणो ।
गौर्याः पुत्रगणेश्वरो हरसुतोगो ··· ···· ···
यात्राजन्म विवाहकर्मसमये कुर्वन्तु नो मंगलम् ।।

AS_2 reads the following stanza in a corrupt form :—

ब्रह्म ··· ··· सुरधुनिवेद ··· ··· च
धनुर्धरजल ··· ··· ··· ··· भिन्नाक्षरं वैदिकम् ।
वाजीकोक ··· ··· ··· ··· ··· ··· ··· ···
··· ···· ···· प्रतिदिनं कुर्वन्तु नो मंगलम् ।।

AS_2 reads the following stanza in a corrupt form :—

ब्राह्मी ··· ··· ··· भगवती राजीमति द्रौपदी
कौशल्या च मृगावती च तुलसी सीता सभद्रा शिवा ।
कुन्ती शीलवती ··· ··· ··· ··· ···
··· ··· ··· ··· ··· ··· ··· कुर्वन्तु नो मंगलम ।।

AS_2 reads the following verse in a corrupt form :—

> ब्रह्मा चाखिलदेवता ऋषिगणसूर्यादिसर्वे ग्रहा
> भूपाला ··· ··· ··· ··· ··· ··· गंगादिनद्यादयः ।
> मार्कण्डेयसमस्त ··· ··· पुरुषा दिक्पालदेवगणा
> गायत्र्यादिसमस्तमन्त्रसहिता कुर्वन्तु नो मंगलम् ॥

T also reads the above verse which in corrupt. It appears to read वनपालकादि after भूपाला, and मच्छिन्द्रादि for मार्कण्डेय.

AS_2 reads an additional verse of which the following portions only are available :—

> ··· ··· ब्रह्मपुरा महेन्द्रनगरी लंकापुरी द्वारिका
> किष्किन्धा मथुरा तथैव मिथिलावन्ती जयन्ती··· ।
> ··· ··· ··· ··· ··· ··· ··· ··· ··· ··· ···
> ··· ··· ··· गया ··· ··· कुर्वन्तु नो मंगलम् ॥

Ad. opens the *Aṣṭaka* with the following verses which are not in the usual *Śārdūlavikrīḍita* metre :—

> यज्ञोपवीतकृतभोगिराजो गणाधिराजो गजदेववक्त्रः ।
> सुराधिराजार्चितपादपद्मः सदा कुमाराय शुभं करोतु ॥
>
> विधातृपद्माक्षिमहोक्षवाहाः सरस्वती श्रीगिरिजासमेता ।
> ··· ··· ··· ··· ··· ··· भद्रं कुमाराय शुभं करोतु ॥

मासाश्च पक्षाश्च दिनानि वारा राश्यर्क्षयोगः करणानि सम्यक् ।
ग्रहाश्च वेदादितिजाः समन्त्राः श्रियं कुमारं ताः कुर्वन्तु वां मंगलम् ॥

[The last line in obviously contrary to metre]

नवग्रहस्तोत्रम्

The text, presented here, is based on a collation of transcripts of the following manuscripts :—

M — MS. No. D 9529 belonging to Govt. Oriental Manuscripts Library, Madras.

Title : नवग्रहमंगलाष्टकम् ।

P — MS , belonging to University of Pennsylvania, Philadelphia, noticed in Poleman's *A Census of Indic Manuscripts*, No. 4959.

Title : नवग्रहस्तोत्रम् ।

नवग्रहस्तोत्रम्

भास्वान् काश्यपगोत्रजोरुणरुचिर्यः सिंहराशीश्वरः
षट्त्रिस्थो दश शोभनो गुरु शशी भौम सुमित्रः सदा ।
शुक्रो मन्दरिपुः कलिङ्गजनितश्चाग्नीश्वरो देवता
मध्ये वर्तुलपूर्वदिग्दिनकरः कुर्यात्सदा मंगलम् ॥ १ ॥

चन्द्रः कर्कटकः प्रभुःसितनिभश्चात्रेयगोत्रोद्भव-
श्चाग्नेयश्चतुरश्रवारुणमुखश्चापो (?) उमाधीश्वरः ।
षट्सप्ताग्नि दशैक शोभनपरो शौरिः कुजोर्कप्रियः
स्वामी यामुनदेशजो हिमकरः कुर्यात्सदा मंगलम् ॥ २ ॥

भौमो दक्षिणदिक् त्रिकोणयमदिग्विन्ध्येश्वरः खादिरः
स्वामी वृश्चिकमेषयोः सुरगुरुश्चार्कः शशी सौहृदः ।
शौरिः षट्त्रिफलप्रदस्तु वसुधास्कन्धः क्रमाद् देवता
भारद्वाजकुलोद्भवः क्षितिसुतः कुर्यात्सदा मंगलम् ॥ ३ ॥

---

1. (a) M सिंहपोर्कः समित् for सिंहराशीश्वरः.

2. (c) M फलः सौम्यस्तयार्कप्रियः for परो ··· प्रिय.

(d) M पर्णतन्धिः for जो हिमकरः.

सौम्योदङ्मुखपीतवर्णमगधश्चात्रेयगोत्रोद्भवो
बाणेशानदिशः सुहृद्रविसुतः शत्रुर्धनुः शीतगुः ।
कन्या युग्मपतिर्दशाष्टचतुरः षण्णेत्रगः शोभनो
विष्णुर्जिष्णवधिदेवता शशिसुतः कुर्यात्सदा मंगलम् ॥ ४ ॥

जीवांगिरसगोत्रजोत्तरमुखो दीर्घोत्तरासंस्थतः
प्रीतोश्वत्थसमिच्च सिन्धु-जनितश्चेन्द्रो विधिर्दैवता ।
सूर्येन्दुक्षितिजप्रियः शशिसुतः शत्रुर्धनुर्मीनपः
सप्तांशद्विशरप्रियः सुरगुरुः कुर्यात्सदा मंगलम् ॥ ५ ॥

शुक्रो भार्गवगोत्रजः सितनिभः ··· मुखः पूर्वदिक्
पंचालस्थवृषस्तुलाधिपमहाराष्ट्राधिपोदुंबरः ।
इन्द्राणी मघवा च बोधनशनिर्मित्रेन्दुसूर्यावरी
षष्ठाग्निर्दशवर्जितेषु शुभदः कुर्यात्सदा मंगलम् ॥ ६ ॥

मन्दः कृष्णनिभस्तु पश्चिममुखः सौराष्ट्रपः काश्यपः
स्वामी माकरकुम्भयोर्भृगुबुधो मित्रार्कचन्द्रा रिपुः ।
स्थानं पश्चिमदिक् प्रजापतियमौ देवौ धनुष्यासनौ
षट्त्रिस्थः शुभकृच्छमी रविसुतः कुर्यात्सदा मंगलम् ॥ ७ ॥

राहुः सिहलदेशजो निर्ऋतिः कृष्णांगशूर्पासनो
यः पैठोनसगोत्रसंभवसमिद्दूर्वामुखो दक्षिणः ।
यः सार्पोऽर्यधिदेवता निर्ऋतिः प्रत्याधिदेवः सदा
षट्त्रिस्थः शुभकृच्च सिहगसुतः कुर्यात्सदा मंगलम् ॥ ८ ॥

---

4. (a) M सौम्यः पीत उदङ्मुखः समिधपाम् for सौम्यो ··· मगध
   (b) P सुहृद् ··· भृगुः शत्रुर्गुरुः शीतगुः for सुहृद् ··· शीतगु.
   (d) M मगधजः for शशिसुतः.

5. (a) M जीवश्चांगिर for जीवांगिरस
   (b) M वीतो for प्रीतो. P श्चापोऽथ मीनाधिपः for जनित ··· दैवता.
   (c) M बुधसितः for सुरगुरुः.

7. (b) M reads the line thus—नक्रः कुम्भपमित्रसौम्यभृगुजावर्केन्दुभौमारयः.
   (c) M धनुश्चासनात् for धनुष्यासनौ.

केतुर्जैमिनिगोत्रजः कुशसमिद्वायव्यकोणेस्थित-
श्चित्राङ्गो ध्वजलाञ्छनो भगवता हव्योपमाशामुखः ।
ब्रह्मा चैव सचित्रविम्बसहितः प्रत्याधिदेवः सदा
षट्त्रिस्थः शुभकृच्च केतुगणकः कुर्यात्सदा मंगलम् ॥ ९ ॥

इत्येतद्ग्रहमंगलाष्टकमिदं लोकोपकारप्रदं
पापो प्रशमंमहाशुभकरं सौभाग्यसंवर्धनम् ।
यः प्रातः शृणुयात्पठेत्प्रतिदिनं श्रीकालिदासोदितं
स्तोत्रं मंगलदायकं शुभकरं सौभाग्यदः सर्वदा ॥१०॥

इति श्रीकालिदासविरचितं नवग्रहस्तोत्रं समाप्तम् ॥*

---

9. (b) M चित्रांक for चित्राङ्गो; दि भगवान् यो दक्षिणादिङ् खः for भगवता ··· मुखः.

10. M reads the stanza thus :—

इत्येतद्ग्रहमंगलाष्टकमिदं पापौघविच्छेदनम्
पुण्यं संप्रति कालिदासकविना नित्यं प्रबन्धीकृतम् ।
प्रातर्यस्तु पठेत्समाहितधिया ··· ··· सेवया
गंगासागरसंगमे प्रतिदिनं स्नात्वा फलं लभ्यते ॥

* No colophon in M.

नवरत्नमाला[1]

ॐकारपंजरशुकीमुपनिषदुद्यानकेलिकलकण्ठीम् ।
आगमविपिनमयूरीमार्यामन्तर्विभावये गौरीम् ॥ १ ॥

दयमानदीर्घनयनां देशिकरूपेण दर्शिताभ्युदयाम् ।
वामकुचनिहितवीणां वरदां संगीतमातृकां वन्दे ॥ २ ॥

श्यामलिमसौकुमार्यामानन्दामन्दसंपदुन्मेषाम् ।
तरुणिमकरुणापूरां मदजलकल्लोललोचनां वन्दे ॥ ३ ॥

नखमुखमुखरितवीणानादरसास्वादनवनवोल्लासम् ।
मुखमम्ब मोदयतु मां मुक्ताताटङ्कमुग्धहसितं ते ॥ ४ ॥

सरिगमपधनिरतां तां वीणासंक्रान्तकान्तहस्तान्ताम् ।
शान्तां मृदुलस्वान्तां कुचभरतान्तां[2] नमामि शिवकान्ताम् ॥५॥

अवटुतटघटितचूलीपालीं तालीपलाशताटङ्काम् ।
वीणावादनवेलाकम्पितशिरसं नमामि मातङ्गीम् ॥ ६ ॥

वीणारवानुषङ्गं विकचमदामोदमाधुरीभृङ्गम् ।
करुणापूरतरङ्गं कलये मातङ्गकन्यकापाङ्गम् ॥ ७ ॥

मणिभङ्गमेचकाङ्गीं मातङ्गीं नौमि सिद्धमातङ्गीम् ।
यौवनवनसारङ्गीं संगीताम्भोरुहानुभवभृङ्गीम् ॥ ८ ॥

मेचकमासेचनकं मिथ्यादृष्टान्तमध्यभागं तम् ।[3]
मातस्तव स्वरूपं मङ्गलसंगीतसौरभं मन्ये ॥ ९ ॥

नवरत्नमालिकाख्यां विरचितमातङ्गकन्यकाभूषाम् ।
यः पठति लिखति वैतां स भवेद्वागीश्वरः साक्षात् ॥ १० ॥

इति महाकविश्रीकालिदासकृता नवरत्नमाला समाप्ता ॥

---

1. Copied from *Kāvyamālā*, IV (3rd ed., 1937), p. 199. Alternative readings, as noted in the footnotes, are given below. The Devī-Ṣaṭka, ascribed to the *Kālikātantra*, contains verses of this hymn.

2. खिन्नां for तान्तां.

3. The line is read thus–मेचकं तदासेचनकं तृप्तेर्नास्त्यन्तो यस्य दर्शनात्.

Description of printed texts and manuscripts.

The present text is based on the Nirṇayasāgara Press edition, 194?. The variants, which are only a few, have been taken from the following.

A — Ms. No. 8296 belonging to Asiatic Society, Calcutta. Substance—Foolscap paper. $11 \times 4\frac{1}{2}$ inches. Folia–4. Lines 11 on a page. Character—Nāgara. Date—Saṃvat 1961. Complete.

Beng-Text of the *Puṣpabāṇa-vilāsa* in Bengali characters, with Bengali translation, included in the *Kālidāser Granthāvalī*, Calcutta, 1322 B. S.

J — Text in the ed. by J. Vidyāsāgara, Calcutta, 1874.

M — Transcript of MS. No. D 11971 belonging to Govt. Oriental MSS Library, Madras.

पुष्पबाणविलासम्

शार्दूलविक्रीडित

श्रीमद्गोपवधूस्वयंग्रहपरिष्वङ्गेषु तुङ्गस्तन-
व्यामर्दंगलितेऽपि चन्दनरजस्यङ्गे वहन् सौरभम् ।
कश्चिज्जागरजातरागनयनद्वन्द्वः प्रभाते श्रियं
बिभ्रत्कामपि वेणुनादरसिको जाराग्रणीः पातु वः ॥ १ ॥

मालिनी

भुवनविदितमासीद् यच्चरित्रं विचित्रं
सह युवतिसहस्रैः क्रीडतो नन्दसूनो ।
तदखिलमवलम्ब्य स्वादु श्रृङ्गारकाव्यं
रचयितुमनसो मे शारदास्तु प्रसन्ना ॥ २ ॥

शार्दूलविक्रीडित

कान्ते दृष्टिपथं गते नयनयोरासीद्विकासो महान्
प्राप्ते निर्जनमालयं पुलकिता जाता तनुः सुभ्रुवः ।
वक्षोजग्रहणोत्सुके समभवत्सर्वाङ्गकम्पोदयः
कण्ठालिङ्गनतत्परे विगलिता नीवी दृढापि स्वयम् ॥ ३ ॥

Verse 1–(d) M नः for वः .

शार्दूलविक्रीडित

मां दूरादरविन्दसुन्दरदरस्मेरानना संप्रति
द्रागुत्तुङ्गघनस्तनाङ्कनगलच्चारूत्तरीयाञ्चला ।
प्रत्यासन्नजनप्रतारणपरा पाणिं प्रसार्यान्तिके
नेत्रान्तस्य चिरं कुरङ्गनयना साकूतमालोकते ॥ ४ ॥

वसन्ततिलक

नीरन्ध्रमेतदवलोकय माधवीनां
मध्ये निकुञ्जसदनं च्युतपुष्पकीर्णम् ।
कुर्युर्यदीह मणितानि विलासवत्यो
बोद्धुं न शक्यमबले निनदैः पिकानाम् ॥ ५ ॥

शार्दूलविक्रीडित

दष्टं बिम्बधियाधराग्रमरुणं पर्याकुलो धावनात्
धम्मिल्लस्तिलकं श्रमाम्बुगलितं छिन्ना तनुः कण्टकैः ।
आः कर्णज्वरकारिकङ्कणझनत्कारं करौ धुन्वती
किं भ्राम्यस्यटवीशुकाय कुसुमान्येषा ननान्दाग्रहीत् ॥ ६ ॥

शार्दूलविक्रीडित

बिभ्राणा करपल्लवेन कवरीमेकेन पर्याकुला-
मन्येन स्तनमण्डले निदधती स्रस्तं दुकूलाञ्चलम् ।
एषा चन्दनलेशलाञ्छिततनुस्ताम्बूलरक्ताधरा
निर्याति प्रियमन्दिराद्रतिपतेः साक्षाज्जयश्रीरिव ॥ ७ ॥

शार्दूलविक्रीडित

कान्तो यास्यति दूरदेशमिति मे चिन्ता परं जायते
लोकानन्दकरो हि चन्द्रवदने वैरायते चन्द्रमाः ।
किं चायं वितनोति कोकिलकलालापो विलापोदयं
प्राणानेव हरन्ति हन्त नितरामाराममन्दानिलाः ॥ ८ ॥

मालिनी

नवकिसलयतल्पं कल्पितं तापशान्त्यै
करसरसिजसङ्गात्केवलं म्लापयन्त्याः ।
कुसुमशरकृशानुप्रापिताङ्गारतायाः
शिव शिव परितापं को वदेत्कोमलाङ्ग्याः ॥ ९ ॥

Verse 8–(b) Beng., M करोऽपि for करो हि.

शार्दूलविक्रीडित

शेते शीतकरोऽम्बुजे कुवलयद्वन्द्वाद्विनिर्गच्छति
स्वच्छा मौक्तिकसंहतिर्धवलिमा हैमीं लतामश्नुते ।
स्पर्शात्पङ्कजकोशयोरभिनवा यान्ति स्रजः क्लान्तताम्
पक्षात्पातपरंपरा मम सखे यात्रास्पृहां कृन्तति ॥१०॥

शार्दूलविक्रीडित

दूतीदं नयनोत्पलद्वयमहो तान्तं नितान्तं तव
स्वेदाम्भःकणिका ललाटफलके मुक्ताश्रियं बिभ्रति ।
निःश्वासाः प्रचुरीभवन्ति नितरां हा हन्त चन्द्रातपे
यातायातवशाद्वृथा मम कृते श्रान्तासि कान्ताकृते ॥११॥

मालिनी

अधिवसति वसन्ते मर्तुकामा दुरन्ते
नवकिसलयतल्पं पुञ्जिताङ्गारकल्पम् ।
विरहमसहमाना चक्रवाकीसमाना
चकितवनकुरङ्गीलोचना कोमलाङ्गी ॥१२॥

शार्दूलविक्रीडित

नैष्ठुर्यं कलकण्ठकोमलगिरां पूर्णस्य शीतद्युते-
स्तिग्मत्वं बत दक्षिणस्य मरुतो दाक्षिण्यहानिश्च ताम् ।
स्मर्तव्याकृतिमेव कर्तुमबलां सन्नाहमातन्वते
तद्विघ्नः क्रियते तृणादिचलनोद्भूतैस्त्वदाप्तिभ्रमैः ॥१३॥

शार्दूलविक्रीडित

साश्रे मा कुरु लोचने विगलति न्यस्तं शलाकाञ्जनं
तीव्रं निःश्वसितं निवर्तय नवास्ताम्यन्ति कण्ठस्रजः ।
तल्पे मा लुठ कामलाङ्गि तनुतां हन्ताङ्गरागोऽश्नुते
नातीतो दयितोपयानसमयो मास्मान्यथा मन्यथाः ॥१४॥

शार्दूलविक्रीडित

काचित्सार्वजनीनविभ्रमपरा मध्येसखीमण्डलं
लीलाधिभ्रुवसंज्ञया विदधती सख्या सहाभाषणम् ।
अक्ष्णोरञ्जनमञ्जसा शशिमुखी विन्यस्य वक्षोजयोः
स्थूलभावुकयोः स्थितं मणिसरं चेलाञ्चलेनाप्याधात् ॥१५॥

Verse 14–(a) M विगलितं for विगलति.

Verse 15–(d) M भावकयोः for भावुकयोः.

शार्दूलविक्रीडित

जिघ्रत्याननमिन्दुकान्तिरधरं बिम्बप्रभा चुम्बति
स्प्रष्टुं वाञ्छति चारुपद्ममुकुलच्छायाविशेषः स्तनौ ।
लक्ष्मीः कोकनदस्य खेलति करावालम्ब्य किंचादरा-
देतस्याः सुदृशः करोति पद्योः सेवां प्रवालद्युतिः ॥१६॥

वसन्ततिलक

दूति त्वया कृतमदो निखिलं मदुक्तं
न त्वादृशी परहितप्रवणास्ति लोके ।
श्रान्तासि हन्त मृदुलाङ्गि गता मदर्थं
सिध्यन्ति कुत्र सुकृतानि विना श्रमेण ॥१७॥

मञ्जुभाषिणी

न बरीभरीति कबरीभरे स्रजो
न चरीकरोति मृगनाभिचित्रकम् ।
चिजरीहरीति न पुरेव मत्पुरो
विवरीवरीति न च विप्रियं प्रिया ॥१८॥

शार्दूलविक्रीडित

गूढालिङ्गनगण्डचुम्बनकुचस्पर्शादिलीलायितं
सर्वं विस्मृतमेव विस्तृतमहो बाले खलेभ्यो भयात् ।
संलापस्त्वधुना सुदुर्घटतमस्तत्रापि नाति व्यथा
यत्त्वद्दर्शनमप्यभूदसुलभं तेनैव दूये भृशम् ॥१९॥

शार्दूलविक्रीडित

या चन्द्रस्य कलङ्किनो जनयति स्मेराननेन त्रपां
वाचा मन्दिरकीरसुन्दरगिरो या सर्वदा निन्दति ।
निःश्वासेन तिरस्करोति कमलामोदान्वितान् यानिलान्
सा तैरेव रहस्त्वया विरहिता कांचिद्दशां नीयते ॥२०॥

Verse 17–(a) M यदुक्तं for मदुक्तं.
–(c) M क्लान्तासि for श्रान्तासि.

Verse 18–(d) A transposes न and च.

Verse 19–(a) M गाढ for गूढ.
–(b) A, J, Beng. विस्तृतवतो for विस्तृतमहो.
–(c) M संलापाऽप्यधुना for संलापस्त्वधुना.

शार्दूलविक्रीडित

तन्वी सा यदि गायति श्रुतिकटुर्वीणाध्वनिर्जायते
यद्याविष्कुरुते स्मितानि मलिनैवालक्ष्यते चन्द्रिका ।
आस्ते म्लानमिवोत्पलं नवमपि स्याच्चेत्पुरो नेत्रयो-
स्तस्याः श्रीरवलोक्यते यदि तडिद्वल्ली विवर्णैव सा ॥२१॥

शार्दूलविक्रीडित

सत्यं तद् यदवोचथा मम महान् रागस्त्वदीयादिति
त्वं प्राप्तोऽसि विभात एव सदनं मां द्रष्टुकामो यतः ।
रागं किं च बिभर्षि नाथ हृदये काश्मीरपत्रोदितं
नेत्रे जागरजं ललाटफलके लाक्षारसापादितम् ॥२२॥

शार्दूलविक्रीडित

एतस्मिन् सहसा वसन्तसमये प्राणेश देशान्तरं
गन्तुं त्वं यतसे तथापि न भयं तापात्प्रपद्येऽधुना ।
यस्मात्कैरवसारसौरभमुषा साकं सरो वायुना
चान्द्री दिक्षु विजृम्भते रजनिषु स्वच्छा मयूखच्छटा ॥२३॥

शार्दूलविक्रीडित

चक्षुर्जाड्यमुपैति मानिनि मुखं संदर्शय श्रोत्रयोः
पीयूषस्रुतिसौख्यमस्तु मधुरां वाचं प्रिये व्याहर ।
तापः शाम्यतु मे प्रसादशिशिरां दृष्टिं शनैः पातय
त्यक्त्वा दीर्घमभूतपूर्वमचिराद्रोषं सखीदोषजम् ॥२४॥

शार्दूलविक्रीडित

मानम्लानमना मनागपि नतं नालोकते वल्लभं
निर्याते दयिते निरन्तरमियं बाला परं तप्यते ।
आनीते रमणे बलात्परिजनैर्मौनं समालम्बते
धत्ते कण्ठगतानसून् प्रियतमे निर्गन्तुकामे पुनः ॥२५॥

Verse 21–(c) M च नवमप्यास्ते for नव ··· चेत्.

Verse 22–(b) M यत् for त्वं.

–(c) A काश्मीरपत्रोदिते for का ··· तं.

Verse 24–(c) M दीर्घमेव शिशिरां for मे ··· शिशिरां.

शार्दूलविक्रीडित

कर्णारुन्तुदमेव कोकिलरुतं तस्याः श्रुते भाषिते
चन्द्रे लोकरुचिस्तदाननरुचेः प्रागेव संदर्शनात् ।
चक्षुर्मीलनमेव तन्नयनयोरग्रे मृगीणां वरं
हैमी वल्ल्यपि तावदेव ललिता यावन्न सा लक्ष्यते ॥२६॥

*इति कालिदासकृतं पुष्पबाणविलासं संपूर्णम् ।

---

26. (b) A चन्द्रालोक for चन्द्रे लोक.

* A reads the colophon thus—इति श्रीकविकुलतिलकपूज्यपादश्रीमत्कालि-दासविरचितं पुष्पबाणविलासकाव्यं समाप्तम् ।

J reads—इति श्रीकालिदासकृतपुष्पबाणविलासः समाप्तः ।

M—no colophon.

ऋतुसंहारः

[The text, presented here; is based on a collation of the following printed editions :—

N — Nirṇayasāgara Press, 19[illegible]2

C — Chowkhamba, Benares, 1955.

Beng-Printed in Bengali script in *Kālidāser Granthāvali*, Calcutta, Variants have been noted. MS. indicates the alternative readings, based on MSS, noted in the footnotes of the NSP edition.]

ऋतुसंहारः

प्रथमः सर्गः

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः
सदावगाह क्षतवारिसंचयः ।
दिनान्तरम्योऽभ्युपशान्तमन्मथो
निदाघकालोऽयमुपागतः प्रिये ॥ १ ॥

निशाः शशाङ्क क्षतनीलराजयः
क्वचिद्विचित्रं जलयन्त्रमन्दिरम् ।
मणिप्रकाराः सरसं च चन्दनं
शुचौ प्रिये यान्ति जनस्य सेव्यताम् ॥ २ ॥

सुवासितं हर्म्यतलं मनोहरं
प्रियामुखोच्छ्वासविकम्पितं मधु ।
सुतन्त्रिगीतं मदनस्य दीपनं
शुचौ निशीथेऽनुभवन्ति कामिनः ॥ ३ ॥

नितम्बबिम्बैः सदुकूलमेखलैः
स्तनैः सहाराभरणैः सचन्दनैः ।
शिरोरुहैः स्नानकषायवासितैः
स्त्रियो निदाघं शमयन्ति कामिनाम् ॥ ४ ॥

---

1. (b) MS. क्षम for क्षत.
   (d) MS. समुपागतः for अयमुपागतः .
2. (a) MS. नीर for नील.
3. (a) MS. मनोरमं for मनोहरं.
   (b) MS. विकल्पितं for विकम्पितम्.
4. (a) MS. सुदूकुल for स०.

नितान्त लाक्षारसरागलोहितै-
नितम्बिनीनां चरणैः सनूपुरैः ।
पदे पदे हंसरुतानुकारिभि-
र्जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥

पयोधराश्चन्दनपंकचर्चिता-
स्तुषारगौरार्पितहारशेखराः ।
नितम्बदेशाश्च सहेममेखलाः
प्रकुर्वते कस्य मनो न सोत्सुकम् ॥ ६ ॥

समुद्गतस्वेदचिताङ्गसन्धयो
विमुच्य वासांसि गुरूणि सांप्रतम् ।
स्तनेषु तन्वंशुकमुन्नतस्तना
निवेशयन्ति प्रमदाः सयौवनाः ॥ ७ ॥

सचन्दनाम्बुव्यजनोद्भवानिलैः
सहारयष्टिस्तनमण्डलार्पितैः ।
सवल्लकीकाकलिगीतनिस्वनैः
विबोध्यते सुप्त इवाद्य मन्मथः ॥ ८ ॥

सितेषु हर्म्येषु निशासु योषितां
सुखप्रसुप्तानि मुखानि चन्द्रमाः ।
विलोक्य नूनं भृशमुत्सुकश्चिरं
निशाक्षये याति ह्रियेव पाण्डुताम् ॥ ९ ॥

---

5. (a) GN रञ्जितै for लोहितै.
6. (a) Beng. शीतला for चर्चिता.
   (c) MS. बिम्बाश्चलहेम for देशा … हेम.
7. (a) MS. समुद्यत for समुद्गत.
   (c) MS. चाच्छांशुक for तन्वंशुक.
   (d) MS. निवेशयन्ते for निवेशयन्ति.
8. (b) C, N अर्पणैः for अर्पितैः.
   (d) Beng. प्रबुध्यते for विबोध्यते.
9. (b) MS. सुखानि सुप्तानि for सुखप्रसुप्तानि.
   (c) MS. निर्यन्त्रणं (निर्यन्त्रितं) for नूनं भृशम्.
   (d) MS. एव for इव.

असह्यवातोद्गतरेणुमण्डला
प्रचण्डसूर्यातपतापिता मही ।
न शक्यते द्रष्टुमपि प्रवासिभिः
प्रियावियोगानलदग्धमानसैः ॥१०॥

मृगाः प्रचण्डातपतापिता भृशं
तृषा महत्या परिशुष्कतालवः ।
वनान्तरे तोयमिति प्रधाविता
निरीक्ष्य भिन्नाञ्जनसंनिभं नभः ॥११॥

सविभ्रमैः सस्मितजिह्मवीक्षितै-
विलासवत्यो मनसि प्रवासिनाम् ।
अनङ्गसंदीपनमाशु कुर्वते
यथा प्रदोषाः शशिचारुभूषणाः ॥१२॥

रवेर्मयूखैरभितापितो भृशं
विदह्यमानः पथि तप्तपांसुभिः ।
अवाङ्मुखो जिह्मगतिः श्वसन्मुहुः
फणी मयूरस्य तले निषीदति ॥१३॥

तृषा महत्या हतविक्रमोद्यमः
श्वसन्मुहुर्दूरविदारिताननः ।
न हन्त्यदूरेऽपि गजान् मृगेश्वरो
विलोलजिह्वः स्खलिताग्रकेशरः ॥१४॥

विशुष्ककण्ठाहृतशीकराम्भसो
गभस्तिभिर्भानुमतोऽभितापिताः ।
प्रवृद्धतृणोपहता जलार्थिनो
न दन्तिनः केशरिणोऽपि बिभ्यति ॥१५॥

---

10. (a) C, N उद्धत for उद्गत. MS, उत्थित for उद्गत.
11. (c) MS. प्रमापिता for प्रधाविता.
12. (a) MS. जिह्मवीक्षितैः for जिह्मवीक्षितैः .
    (b) MS. प्रसंगिनां for प्रवासिनां.
13. (c) MS. अवाक्फणो for अवाङ् मुखो.
14. (b) MS. भूरि for दूर.
    (c) MS. हन्त्यदूरो for हन्त्यदूरे.
    (d) MS. चलित for स्खलित.
15. (a) MS. कण्ठाहत for कण्ठाहृत.
    (b) C, N अनु for अभि.

हुताग्निकल्पैः सवितुर्गभस्तिभिः
कलापिनः क्लान्तशरीरचेतसः ।
न भोगिनं घ्नन्ति समीपवर्तिनं
कलापचक्रेषु निवेशिताननम् ॥१६॥

सभद्रमुस्तं परिशुष्ककर्दमं
सरः खनन्नायतपोत्रमण्डलैः ।
रवेर्मयूखैरभितापितो भृशं
वराहयूथो विशतीव भूतलम् ॥१७॥

विवस्वता तीव्रतरांशुमालिना
सपंकतोयात्सरसोऽभितापितः ।
उत्प्लुत्य भेकस्तृषितस्य भोगिनः
फणातपत्रस्य तले निषीदति ॥१८॥

समुद्धृताशेषमृणालजालकं
विपन्नमीनं द्रुतभीतसारसम् ।
परस्परोत्पीडनसंहतैर्गजैः
कृतं सरः सान्द्रविमर्दकर्दमम् ॥१९॥

रविप्रभोद्भिन्न शिरोमणिप्रभो
विलोलजिह्वाद्वयलीढमारुतः ।
विषाग्निसूर्यातपतापितः फणी
न हन्ति मण्डूककुलं तृषाकुलः ॥२०॥

---

16. (a) MS. मरीचिभिः for गभस्तिभिः.
(b) MS. चेतनाः for चेतसः.

17. (a) MS. सुभद्र for सभद्र; परिपाण्डु for परिशुष्क.
(b) N पोतृ (Beng. पोथ) for पोत्र.
(c) MS. प्रदीप्तभासा रविणाभि for रवे ···· रभि.

18. (a) N तीक्ष्ण for तीव्र.

19. (b) MS. विखिन्न for विपन्न, मीनात् for मीनं.
(c) MS. परस्परोत्पीड़ित for प ··· न.
(d) MS. क्षतं for कृतं.

सफेनल लावृतवक्त्रसंपुटं
विनिःसृतालोहितजिह्वमुन्मुखम् ।
तृषाकुलं निःसृतमद्रिगह्वराद्
गवेषमाणं महिषीकुलं जलम् ॥२१॥

पटुतरदवदाहोच्छुष्कशष्पप्ररोहाः
परुषपवनवेगोत्क्षिप्तसंशुष्कपर्णाः ।
दिनकरपरितापक्षीणतोयाः समन्तात्
विदधति भयमुच्चैर्वीक्ष्यमाणा वनान्ताः ॥२२॥

श्वसिति विहगवर्गः शीर्णपर्णद्रुमस्थः
कपिकुलमुपयाति क्लान्तमद्रेर्निकुंजम् ।
भ्रमति गवययूथः सर्वतस्तोयमिच्छन्
शरभकुलमजिह्मं प्रोद्धरत्यम्बु कूपात् ॥२३॥

विकचवनकुसुम्भस्वच्छसिन्दूरभासा
प्रवलपवनवेगोद्भूतवेगेन तूर्णम् ।
तटविटपलताग्रालिङ्गनव्याकुलेन
दिशि दिशि परिदग्धा भूमयः पावकेन ॥२४॥

ज्वलति पवनवृद्धः पर्वतानां दरीषु
स्फुटति पटुनिनादैः शुष्कवंशस्थलीषु ।
प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥२५॥

---

21. (a) C, N लोलायत for लालावृत.
(b) MS. विनिर्गता for विनिःसृता. उत्सुकं for उन्मुखं.
(c) MS. कन्दरात् for गह्वरात्.
(d) C, N अवेद्यमाणं for गवेषमाणं.

22. (a) MS. दवदाहात् for दवदाह, N सस्य for शष्प.
(b) MS. वेगात् for वेग.
(c) MS. परितापात् for परिताप.

23. (a) MS. वृन्दः for वर्गः, द्रुमान्तः for द्रुमस्थः .
(b) MS. निकुञ्जे for निकुञ्ज.
(d) MS. प्रोद्धरते for प्रोद्धरति.

24. (b) MS. परुष (प्रवण) for प्रबल, वेगोद्धूत for वेगोद्भूत.

25. (a) MS. ध्वनति for ज्वलति, विद्धः for वृद्धः, पर्वतान्तः for पर्वतानां.
(b) MS. स्फुरति for ज्वलति, निनादः for निनादैः.
(c) MS. मध्यं for मध्ये.
(d) MS. तपयति (क्षपयति) for ग्लपयति, वृन्दं for वर्गः .

बहुतर इव जातः शाल्मलीनां वनेषु
स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ।
परिणतदलशाखानुत्पत्याशु वृक्षान्
भ्रमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥२६॥

गजगवयमृगेन्द्रा वह्निसंतप्तदेहाः
सुहृद इव समेता द्वन्द्वभावं विहाय ।
हुतवहपरिखेदादाशु निर्गत्य कक्षाद्
विपुलपुलिनदेशान्निम्नगां संविशन्ति ॥२७॥

कमलवनचिताम्बुः पाटलामोदरम्यः
सुखसलिलनिषेकः सेव्यचन्द्रांशुहारः ।
व्रजतु तव निदाघः कामिनीभिः समेतो
निशि सुललितगीते हर्म्यपृष्ठे सुखेन ॥२८॥

इति ग्रीष्मवर्णनम् ।

---

26. (a) MS. पटतर इव यातः for बहु ··· जातः .
(b) MS. स्फुटति for स्फुरति.
(c) C, N शाखानुत्पतन्प्रांशु for शाखा ··· शु.
(d) Beng–क्रमति (MS. दहति) for भ्रमति. MS. सर्वशः for सर्वतः.

27. (b) Beng–समन्तात् for समेता. MS. शत्रु for द्वन्द्व.
(c) MS. निर्गम्य for निर्गत्य.
(d) MS. देशां for देशात्, आश्रयन्ते for संविशन्ति.

28. (a) MS. दल for वन.
(b) C, N हारः (MS. जालाः) for हासः .
(c) MS. समेतं for समेतो.
(d) MS. गीतैः for गीते.

द्वितीयः सर्गः

सशीकराम्भोधरमत्तकुंजर-
स्तडित्पताकोऽशनिशब्दमर्दलः ।
समागतो राजवदुद्धतद्युति-
र्घनागमः कामिजनप्रियः प्रिये ॥ १ ॥

नितान्तनीलोत्पलपत्रकान्तिभिः
क्वचित्प्रभिन्नाञ्जनराशिसंनिभैः ।
क्वचित्सगर्भप्रमदास्तनप्रभैः
समाचितं व्योम घनैः समन्ततः ॥ २ ॥

तृषाकुलैश्चातकपक्षिणां कुलैः
प्रयाचितास्तोयभरावलम्बिनः ।
प्रयान्ति मन्दं बहुधारवर्षिणो
बलाहकाः श्रोत्रमनोहरस्वनाः ॥ ३ ॥

बलाहकाश्चाशनिशब्दमर्दलाः
सुरेन्द्रचापं दधतस्तडिद्गुणम् ।
सुतीक्ष्णधारापतनोग्रसायकै-
स्तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥ ४ ॥

प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः
समाचिता प्रोत्थितकन्दलीदलैः ।
विभाति शुक्लेतररत्नभूषिता
वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥ ५ ॥

---

1. (a) MS. वारणः for कुंजरः.
   (c) MS. उद्धृतध्वनिः for उद्धतद्युतिः.

3. (c) MS. नव for बहु, वारि for धार.

4. (a) MS. भीषणाः (भूषणाः) for मर्दलाः.
   (c) MS. सुतीव्र for सुतीक्ष्ण, सायकाः for सायकैः.
   (d) MS. नितरां (युगपत्, ध्वनिभिः) for प्रसभं.

5. (b) MS. प्राहित for प्रोत्थित.
   (c) MS. कण्ठे वर for शुक्लेतर.

सदा मनोज्ञं स्वनदुत्सवोत्सुकं
विकीर्णविस्तीर्णकलापशोभितम् ।
ससंभ्रमालिङ्गनचुम्बनाकुलं
प्रवृत्तनृत्यं कुलमद्य बर्हिणाम् ॥ ६ ॥

निपातयन्त्यः परितस्तटद्रुमान्
प्रवृद्धवेगैः सलिलैरनिर्मलैः ।
स्त्रियः सुदुष्टा इव जातविभ्रमाः
प्रयान्ति नद्यस्त्वरिताः पयोनिधिम् ॥ ७ ॥

तृणोत्करैरुद्गतकोमलाङ्कुरै-
र्विचित्रनीलैर्हरिणीमुखक्षतैः ।
वनानि वैन्ध्यानि हरन्ति मानसं
विभूषितान्युद्गतपल्लवद्रुमैः ॥ ८ ॥

विलोलनेत्रोत्पलशोभिताननै-
र्मृगैः समन्तादुपजातसाध्वसैः ।
समाचिता सैकतिनी वनस्थली
समुत्सुकत्वं प्रकरोति चेतसः ॥ ९ ॥

---

6. (a) MS. मनोज्ञस्तनितोत्सुखोत्सुखम् (मनोज्ञाम्बुदनादसोत्सुकम्) for मनोज्ञं ⋯ कं.
   (b) MS. विकीर्णकेशाल (विभाति विस्तीर्ण) for विकीर्णविस्तीर्ण.
   (c) MS. सविभ्रम for संसंभ्रम.
   (d) MS. प्रबुद्ध for प्रवृत्त.

7. (a) MS. विपाटयन्त्यः for निपातयन्त्यः .
   (b) MS. वेगाः for वेगैः .
   (c) MS. प्रहृष्टाः (प्रदुष्टाः, प्रकामाः) for सुदुष्टाः, C जाति for जात.
   (d) C त्वरितं for त्वरिताः .

8. (a) MS. तृणोच्चयैः (तृणोद्गमैः) for तृणोत्करैः, उद्घृतकोमलां (उद्गत-कोशकुड्मलैः) for उद्गत ⋯ रैः .
   (b) MS. चितानि लेखैः for विचित्रनीलैः .
   (c) MS. रम्याणि for वैन्ध्यानि.
   (d) N पल्लवः for पल्लव.

9. (a) MS. नीलेक्षण for नेत्रोत्पल.
   (b) MS. उपयात for उपजात.
   (c) MS. शैवलिनी for सैकतिनी.

अभीक्ष्णमुच्चैर्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादर्शितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥१०॥

पयोधरैर्भीमगभीरनिस्वनै-
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रियान्
परिष्वजन्ते शयने निरन्तरम् ॥११॥

विलोचनेन्दीवरवारिबिन्दुभि-
र्निषिक्तबिम्बाधरचारुपल्लवाः ।
निरस्तमाल्याभरणानुलेपनाः
स्थितानिराशाः प्रमदाः प्रवासिनाम् ॥१२॥

विपाण्डुरं कीटरजस्तृणान्वितं
भुजंगवद्वक्रगतिप्रसर्पितम् ।
ससाध्वसैर्भेककुलैर्निरीक्षितं
प्रयाति निम्नाभिमुखं नवोदकम् ॥१३॥

विपत्रपुष्पां नलिनीं समुत्सुका
विहाय भृङ्गाः श्रुतिहारिनिस्वनाः ।
पतन्ति मूढाः शिखिनां प्रनृत्यतां
कलापचक्रेषु नवोत्पलाशया ॥१४॥

---

10. (**a**) MS. सुतीक्ष्णं for अभीक्ष्णं, ध्वनितैः (स्वनतां, रसतां, ध्वनतां) for ध्वनता, पयोमुचां for ॰मुचा.
(**b**) MS. घनान्धकारावृत for घन ··· कृत.
(**d**) MS. पुरुषं पराः for अभिसारिकाः.

11. (**b**) MS. स्तनद्भिः for तडिद्भिः.

12. (**d**) MS. कृताः for स्थिताः.

13. (a) MS. विपाण्डरं for विपाण्डुरं.
(b) MS. भुजङ्गमाकार for भुजङ्गवद्वक्र.
(c) MS. विलोकितं for निरीक्षितं.

14. (a) Beng. प्रफुल्लपद्मं (MS. प्रफुल्लपत्रां, प्रफुल्लपद्मां) for विपत्रपुष्पां, नलिनी sor नलिनीं, समुत्सुकं (MS. समुत्सुकां) for समुत्सुका.
(**b**) MS. चारु for हारि.
(c) MS. विनृत्यतां for प्रनृत्यतां.

वनद्विपानां नववारिदस्वनै-
मंदान्वितानां ध्वनातां मुहुर्मुहुः ।
कपोलदेशा विमलोत्पलप्रभाः
सभृङ्गयूथैर्मदवारिभिश्चिताः ॥१५॥

सतोयनम्राम्बुदचुम्बितोपलाः
समाचिताः प्रस्रवणैः समन्ततः ।
प्रवृत्तनृत्यैः शिखिभिः समाकुलैः
समुत्सुकत्वं जनयन्ति भूधराः ॥१६॥

कदम्बसर्जार्जुनकेतकीवनं
प्रकम्पयंस्तत्कुसुमाधिवासितः ।
सशीकराम्भोधरसंगशीतलः
समीरणः कं न करोति सोत्सुकम् ॥१७॥

शिरोरुहैः श्रोणितटावलम्बिभिः
कृतावतंसैः कुसुमैः सुगन्धिभिः ।
स्तनैः सहारैर्वदनैः ससीधुभिः
स्त्रियो रतिं संजनयन्ति कामिनाम् ॥१८॥

तडिल्लताशक्रधनुर्विभूषिताः
पयोधरास्तोयभरावलम्बिनः ।
स्त्रियश्च काञ्चीमणिकुण्डलोज्ज्वला
हरन्ति चेतो युगपत्प्रवासिनाम् ॥१९॥

---

15. (a) MS. तोयद for वारिद.
(b) MS. स्वनतां for ध्वनतां.
(d) MS. श्रिताः for चिताः .

16. (a) C, N सितोत्पलाभा (MS. नीलोत्पलाभा). A MS. reads the line thus—प्रवासिनामम्बुधरोक्षितोपलाः (also चुम्बितोपलाः) for सतोयनम्रा.
(b) MS. सुभूषिताः for समाचिताः .
(c) MS. प्रवृद्ध for प्रवृत्त. C, N समाकुलाः for समाकुलैः .

17. (a) Beng. नीपकेतकीः (MS. नीपकेतनान्) for केतकीवनं.
(b) C, N विकम्पयन् for प्रकम्पयन्.
(c) MS. अधिवासनः for अधिवासितः .

18. (c) MS. सुपीनैः for सहारैः .

19. (a) MS. तडिद्गुणाः (तडिल्लताः) for तडिल्लता.
(c) MS. स्त्रियः स्वकाञ्ची for स्त्रियश्च काञ्ची, मेखला for कुण्डला.

मालाः कदम्बनवकेशरकेतकीभि-
रायोजिताः शिरसि बिभ्रति योषितोऽद्य।
कर्णान्तरेषु ककुभद्रुममंजरीभि-
रिच्छानुकूलरचितानवतंसकांश्च ॥२०॥

कालागुरुप्रचुरचन्दनचर्चिताङ्गाः
पुष्पावतंससुरभीकृतकेशपाशाः ।
श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे
शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥२१॥

कुवलयदलनीलैरुन्नतैस्तोयनम्रै-
र्मृदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।
अपहृतमिव चेतस्तोयदैः सेन्द्रचापैः
पथिकजनवधूनां तद्वियोगाकुलानाम् ॥२२॥

मुदित इव कदम्बैर्जातपुष्पैः समन्तात्
पवनचलितशाखैः शाखिभिर्नृत्यतीव ।
हसितमिव विधत्ते सूचिभिः केतकीनां
नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥२३॥

शिरसि बकुलमालां मालतीभिः समेतां
विकसितवनपुष्पैर्यूथिकाकुड्मलैश्च ।
विकचवनकदम्बैः कर्णपूरं वधूनां
रचयति जलदौघः कान्तवत्काल एषः ॥२४॥

---

20. (a) MS. माला, मंजरीणां (केतकीनां) for केतकीभिः.
(d) MS. श्रोत्रानुकूल (नेत्रानुकूल) for इच्छानुकूल.

21 (a) C, N चर्चिताङ्गचः for ०ङ्गाः.

22. (a) MS. लीलैः for नीलैः, उद्धतै for उन्नतै, स्तोक for तोय.
(d) MS. तद्वियोगक्षामानाम् for तद्वियोगाकुलानाम्.

23. (a) MS. जाति for जात.
(d) MS. निषेकात् for निषेक, शान्ततापः for छिन्नतापः.

24. (b) MS. कुसुमित for विकसित, जालकैः for कुड्मलैः.

दधति कुचयुगाग्रैरुन्नतैर्हारयष्टि
प्रतनुसितदुकूलान्यायतैः श्रोणिबिम्बैः ।
नवजलकणसेकामुद्गतां रोमराजीं
त्रिवालवलिविभागैर्मध्यदेशं च नार्यः ॥२५॥

नवजलकणसंगाच्छीततामादधानः
कुसुमभरनतानां नाशकः पादपानाम् ।
जनितरुचिरगन्धः केतकीनां रजोभि-
रपहरति नभस्वान् प्रोषितानां मनांसि ॥२६॥

जलभरनमितानामाश्रयोऽस्माकमुच्चै-
रयमिति जलसेकैस्तोयदास्तोयनम्राः ।
अतिशयपरुषाभिर्ग्रीष्मवह्नेः शिखाभिः
समुपजनिततापं ह्लादयन्तीव विन्ध्यम् ॥२७॥

बहुगुणरमणीयो योषितां चित्तहारी
तरुविटपलतानां बान्धवो निर्विकारः ।
जलदसमय एषः प्राणिनां प्राणभूतो
दिशतु तव हितानि प्रायशो वाञ्छितानि ॥२८॥

इति वर्षावर्णनं समाप्तम् ॥

---

25. (a) N वरकुचाग्रै (MS. पृथुकुचाग्रै) for कुचयुगाग्रै.
(b) MS. रुचिरतर for प्रतनुसित.
(c) MS. लव for कण, उन्नतां for उद्गतां.
(d) C ललितवलिविभं ः for त्रि ··· विभागैः (MS. त्रिवलिवलिविभङ्गैः) मध्यदेशैः for ० देशे. MS. तु for च.

26. (a) MS. सेकात् for संगात्.
(b) C लासकः (MS. लालसः) for नाशकः .
(c) MS. सुरभि for रुचिर.
(d) C परिहरति (MS. व्यपहरति) for अपहरति. MS. योषितानां for प्रोषितानां.

27. (a) C, N धरविनतानाम् for भरनमितानाम्.

28. (a) MS. इति बहुगुणरम्यः for बहु ··· यो, C कामिनी (MS. कामिनां योषितां) for योषितां.
(c) MS. एषां for एषः, प्राणिनः for प्राणिनां, प्राणहेतुः for प्राणभूतः.

तृतीयः सर्गः

काशांशुका विकचपद्ममनोज्ञवक्त्रा
सोन्मादहंसरवनूपुरनादरम्या ।
आपक्वशालिरुचिरा तनुगात्रयष्टिः
प्राप्ता शरन्नववधूरिव रूपरम्या ॥ १ ॥

काशैर्मही शिशिरदीधितिना रजन्यो
हंसैर्जलानि सरितां कुमुदैः सरांसि ।
सप्तच्छदैः कुसुमभारनतैर्वनान्ताः
शुक्लीकृतान्युपवनानि च मालतीभिः ॥ २ ॥

चञ्चन्मनोज्ञसफरीरशनाकलापाः
पर्यन्तसंस्थितसिताण्डजपंक्तिहाराः ।
नद्यो विशालपुलिनान्तनितम्बबिम्बा
मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥

व्योम क्वचिद्रजतशंखमृणालगौरै-
स्त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः ।
संलक्ष्यते पवनवेगचलैः पयोदै
राजेव चामरवरैरुपवीज्यमानः ॥ ४ ॥

भिन्नाञ्जनप्रचयकान्ति नभो मनोज्ञं
बन्धूकपुष्परचितारुणता च भूमिः ।
वप्राश्च चारुकमलावृतभूमिभागाः
प्रोत्कंठयन्ति न मनो भुवि कस्य यूनः ॥ ५ ॥

---

1. (b) MS. रुत for रव.
   (c) MS. ललिता for रुचिरा.
   (d) MS. हारिरूपा (रम्यरूपा) for रूपरम्या.
3. (a) MS. वलन् for चंचन्.
   (b) MS. भक्ति for पंक्ति.
   (c) MS. पुलिनोरु for पुलिनान्त, देशा for बिम्बा.
4. (b) MS. मुक्त (वीत) for त्यक्त.
   (c) MS. उत्प्रेक्ष्यते (उत्प्रेक्षते) for संलक्ष्यते.
   (d) MS. शतैः for वरैः, अपि for उप.
5. (b) MS. निकरारुणिता (रजसारुणिता) for रचितारुणता.
   (c) MS. चारु (पक्व) कलमा for चारुकमला.
   (d) MS. उत्कण्ठयन्ति for प्रोत्कण्ठयन्ति.

मंदानिलाकुलितचारुतराग्रशाखः
पुष्पोद्गमप्रचयकोमलपल्लवाग्रः ।
मत्तद्विरेफ परिपीतमधुप्रसेक-
श्चित्तं विदारयति कस्य न कोविदारः ॥ ६ ॥

तारागणप्रचुरभूषणमुद्वहन्ती
मेघावरोधपरिमुक्तशशाङ्कवक्त्रा ।
ज्योत्स्ना दुकूलममलं रजनी दधाना
वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ॥ ७ ॥

कारण्डवाननविघट्टितवीचिमालाः
कादम्बसारसकुलाकुलतीरदेशाः ।
कुर्वन्ति हंसविरुतैः परितो जनस्य
प्रीतिं परां कमलरेणुवृतास्तटिन्यः ॥ ८ ॥

नेत्रोत्सवो हृदयहारिमरीचिमालः
प्रह्लादकः शिशिरशीकरवारिवर्षी ।
पत्युर्वियोगविषदिग्धशरक्षतानां
चन्द्रो दहत्यतितरां तनुमंगनानाम् ॥ ९ ॥

---

6. (a) MS. सर्वमनोज्ञ (चारुमनोज्ञ) for चारुतराग्र.
   (b) MS. प्रचुर for प्रचय ; also प्रबलकोमलपल्लवाङ्गः for प्रचय····वाग्रः.
7. (a) N प्रवर for प्रचुर.
   (b) MS. मेघोपरोध for मेघावरोध.
   (c) MS. वसाना for दधाना.
8. (a) MS. कारण्डवैरभिविघट्टित, (कारण्डवाहवविघट्टित) for का···त.
   (b) MS. कुल for चय.
   (d) CN सरोरुहरजोरुणिता for परां ···· ···· वृता. MS. च नद्यः for च तटिन्यः.
9. (a) MS. गौराः for मालः.
   (b) MS. प्रह्लादयन् for प्रह्लादकः, वर्षैः for वर्षी.
   (d) MS. रुजत्यनुदिनं for दहत्यतितरां.

आकम्पयन् फलभरानतशालिजाला-
नानर्तयन् कुरवकान् कुसुमावनम्रान् ।
प्रोत्फुल्लपंकजवनां नलिनीं विधुन्वन्
यूनां मनश्चलयति प्रसभं नभस्वान् ॥१०॥

सोन्मादहंसमिथुनैरुपशोभितानि
स्वच्छानि फुल्लकमलोत्पलभूषितानि ।
मन्दप्रभातपवनोद्गतवीचिमाला-
न्युत्कंठयन्ति सहसा हृदयं सरांसि ॥११॥

नष्टं धनुर्वलभिदो जलदोदरेषु
सौदामिनी स्फुरति नाद्य वियत्पताका ।
धुन्वन्ति पक्षपवनैर्न नभो बलाकाः
पश्यन्ति नोन्नतमुखा गगनं मयूराः ॥१२॥

नृत्यप्रयोगरहितान् शिखिनो विहाय
हंसानुपैति मदनो मधुरप्रगीतान् ।
मुक्त्वा कदम्बकुटजार्जुनसर्जनीपान्
सप्तच्छदानुपगता कुसुमोद्गमश्रीः ॥१३॥

---

10. (a) MS. जालं (जालानि) for जालान्.
(b) N तरुवरान् for कुरवकान्.
(c) N उत्फुल्ल for प्रोत्फुल्ल.
(d) MS. स्खलयति (मदयति) for चलयति.

11. (b) C, N स्वच्छप्र for स्वच्छानि.
(c) MS. मन्दं for मन्द, प्रवाह (प्रचार) for पवन, उद्धुत for उद्गत.
(d) MS. प्रसभं for सहसा.

12. (a) MS. उदकेषु for उदरेषु.
(b) MS. नापि for नाद्य.
(d) MS. नोद्गत (नोद्धत) for नोन्नत.

13. (b) MS. प्रतीतान् for प्रगीतान्.
(c) MS. त्यक्त्वा for मुक्त्वा.
(d) MS. कुसुमोद्गत for ०द्गम.

शेफालिकाकुसुमगन्धमनोहराणि
स्वस्थस्थिताण्डजगणप्रतिनादितानि ।
पर्यन्तसंस्थितमृगीनयनोत्पलानि
प्रोत्कंठयन्त्युपवनानि मनांसि पुंसाम् ॥१४॥

कह्लारपद्मकुमुदानि मुहुर्विधुन्वं-
स्तत्संगमादधिकशीतलतामुपेतः ।
उत्कंठयत्यतितरां पवनः प्रभाते
पत्रान्तलग्नतुहिनाम्बुविधूयमानः ॥१५॥

संपन्नशालिनिचयावृतभूतलानि
सुस्थस्थितप्रचुरगोकुलशोभितानि ।
हंसैश्च सारसकुलैः प्रतिनादितानि
सीमान्तराणि जनयन्ति जनप्रमोदम् ॥१६॥

हंसैर्जिता सुललिता गतिरंगनाना-
मम्भोरुहैर्विकसितैर्मुखचन्द्रकान्तिः ।
नीलोत्पलैर्मदचलानि विलोकितानि
भ्रूविभ्रमाश्च रुचिरास्तनुभिस्तरङ्गैः ॥१७॥

---

14. (a) Beng. राग for गन्ध.
 (b) MS. शाखा (सुस्थ, कच्छ) for स्वस्थ, प्रतिवादितानि for प्रति-नादितानि.
 (d) MS. यूनां for पुंसां.

15. (a) MS. कुसुमानि for कुमुदानि, मुदा for मुहु.
 (b) MS. उपेत्य for उपेतः.
 (c) MS. सोत्कां करोति for उत्कण्ठयति.
 (d) MS. तुहिनानि हरंस्तरूणाम् (तुहिनाम्बुविधूननेन) for तुहि....मानः.

16. (b) C, N स्वस्थ for सुस्थ.
 (c) C, N ससारस for श्च सारस.
 (d) C, N नृणां for जन.

17. (c) Beng. C, N कलानि for चलानि MS. विलोचनानि for विलोकितानि.
 (d) MS. सरितां for रुचिरा.

श्यामा लताः कुसुमभारनतप्रवालाः
स्त्रीणां हरन्ति धृतभूषणबाहुकान्तिम् ।
ओष्ठावभासविशदस्मितचन्द्रकान्ति
कंकेलिपुष्परुचिरा नवमालिकाश्च ॥१८॥

केशान्नितान्तघननीलविकुंचिताग्रा-
नापूरयन्ति वनिता नवमालतीभिः ।
कर्णेषु च प्रवरकांचनकुड्मलेषु
नीलोत्पलानि विविधानि निवेशयन्ति ॥१९॥

हारैः सचन्दनरसैः स्तनमंडलानि
श्रोणीतटं सुविपुलं रशनाकलापैः ।
पादाम्बुजानि कलनूपुरशेखरैश्च
नार्यः प्रहृष्टमनसोऽद्य विभूषयन्ति ॥२०॥

स्फुटकुमुदचितानां राजहंसस्थितानां
मरकतमणिभासा वारिणा भूषितानाम् ।
श्रियमतिशयरूपां व्योम तोयाशयानां
वहति विगतमेघं चन्द्रतारावकीर्णम् ॥२१॥

शरदि कुसुमसंगाद्वायवो वान्ति शीता
विगतजलदवृन्दा दिग्विभागा मनोज्ञाः ।
विगतकलुषमम्भः श्यानपंका धरित्री
विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥२२॥

---

18. (b) MS. बहु (भूत) for धृत.
(c) MS. दन्त for ओष्ठ, वस्त्र for चन्द्र.
(d) MS. साशोक (बन्धूक) for कंकेलि, C, N नवमालती च for नवमालिकाश्च.

19. (c) MS. प्रचुर (प्रबल, प्रचल) for प्रवर, कुण्डलेषु for कुड्मलेषु.
(d) MS. विकचानि for विविधानि, निवेशयन्ते.

20. (c) MS. पादाम्बुजं for पादाम्बुजानि, वर for कल, also कनकनूपुर for कलनूपुर, कनकनिर्मितनूपुरैः for कल ... च.
(d) MS. प्रसन्न for प्रहृष्ट, प्रविभूषयन्ते for अद्य विभूषयन्ति.

21. (a) MS. हंसाश्रितानां for हंस.
(b) MS. पूरितानां for भूषितानां.

22. (a) N कुमुद for कुसुम, तोयात् for संगात्, यान्ति for वान्ति,
(b) MS. विशद for विगत.
(c) MS. शालिपक्वा for श्यानपंका.

दिवसकरमयूखैर्बोध्यमानं प्रभाते
वरयुवतिमुखाभं पंकजं जृंभतेऽद्य ।
कुमुदमपि गतेऽस्तं लीयते चन्द्रबिम्बे
हसितमिव वधूनां प्रोषितेषु प्रियेषु ॥२३॥

असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
क्वणितकनककान्ति मत्तहंसस्वनेषु ।
अधररुचिरशोभां बन्धुजीवे प्रियाणां
पथिकजन इदानीं रोदिति भ्रान्तचेताः ॥२४॥

स्त्रीणां विहाय वदनेषु शशाङ्कलक्ष्मीं
कामं च हंसवचनं मणिनूपुरेषु ।
बन्धूककान्तिमधरेषु मनोहरेषु
क्वापि प्रयाति सुभगा शरदागमश्रीः ॥२५॥

विकचकमलवक्त्रा फुल्लनीलोत्पलाक्षी
विकसितनवकाशश्वेतवासो वसाना ।
कुमुदरुचिरहासा कामिनीवोन्मदेयं
प्रतिदिशतु शरद्वश्चेतसः प्रीतिमग्र्याम् ॥२६॥

इति शरद्वर्णनं समाप्तम् ॥

---

23. (b) MS. शोभते for जृम्भते.
(c) MS. म्लायते for लीयते, बिम्बम् for बिम्बे.

24. (a) MS. कान्ति for लक्ष्मीं.
(b) C काञ्चीं for कान्ति. MS. हंसी for हंस.
(c) MS. प्रियायाः for प्रियाणां.
(d) C, N चित्तः for चेताः .

25. (a) MS. निनाय for विहाय, लक्ष्मीः for लक्ष्मीं.
(b) MS. reads the line as हास्ये विशुद्धवदने कुमुदाकरश्रीम् (श्रीः).
(c) MS. कान्तिः for कान्तिम्.
(d) C कापि for क्वापि.

26. (b) MS. reads the line विकसितनवकाशासंकुलालम्बिवस्त्रा (कुसुमितवनकाशाव्याकुलालम्बिवासा).
(c) C, N कान्ति for हासा., MS. चोन्मदाद्य for वोन्मदेयं.
(d) MS. परि (उप) for प्रति, चेतसा (चेतसि) for चेतसः, उग्राम् for अग्र्याम्.

चतुर्थः सर्गः

नवप्रवालोद्गमशस्यरम्यः
    प्रफुल्ललोध्रः परिपक्वशालिः ।
विलीनपद्मः प्रपतत्तुषारो
    हेमन्तकालः समुपागतः प्रिये ॥ १ ॥

मनोहरैः कुंकुमरागरक्तै-
    स्तुषारकुन्देन्दुनिभैश्च हारैः ।
विलासिनीनां स्तनशालिनीना-
    मलंक्रियन्ते स्तनमंडलानि ॥ २ ॥

न बाहुयुग्मेषु विलासिनीनां
    प्रयान्ति संगं वलयाङ्गदानि ।
नितम्बदेशेषु नव दुकूलं
    तन्वंशुकं पीनपयोधरेषु ॥ ३ ॥

काञ्चीगुणैः कांचनरत्नचित्रै-
    र्नभूषयन्ति प्रमदा नितम्बान् ।
न नूपुरैर्हंसरुतं भजद्भिः
    पादाम्बुजान्यम्बुजकान्तिभाञ्जि ॥ ४ ॥

---

1. (a) MS. यव for नव, पुष्प for शस्य.
   (c) MS. गतासु for विलीन.
   (d) C, N अयं for प्रिये.

2. (a) MS. मनोरमैः for मनोहरैः, चन्दनरागगौरैः (कुंकुमरागपिगैः, कुंकुम-रागपिंजरैः) for कुंकुमरागरक्तैः.
   (c) MS. नवयौवनानां for स्तनशालिनीनां.
   (d) MS., Beng. नालंक्रियन्ते for अलंक्रियन्ते.

3. (b) C, N बिम्बेषु for देशेषु.

4. (a) MS. रक्त for रत्न.
   (b) C, N नितम्बम् for नितम्बान्.
   (d) MS. लक्तकं शोभितानि for न्यम्बुज .... भाञ्जि, भान्ति for भाञ्जि.

गात्राणि कालीयकचर्चितानि
सपत्रलेखानि मुखाम्बुजानि ।
शिरांसि कालागुरुधूपितानि
कुर्वन्ति नार्यः सुरतोत्सवाय ॥ ५ ॥

रतिश्रमक्षामविपाण्डुवक्त्राः
संप्राप्तहर्षाभ्युदयास्तरुण्यः ।
हसन्ति नोच्चैर्दशनाग्रभिन्नान्
प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥

पीनस्तनोरःस्थलभागशोभा-
मासाद्य तत्पीडनजातखेदः ।
तृणाग्रलग्नैस्तुहिनैः पतद्भि-
राक्रन्दतीवोषसि शीतकालः ॥ ७ ॥

प्रभूतशालिप्रसवैश्चितानि
मृगाङ्गनायूथविभूषितानि ।
मनोहरक्रौञ्चनिनादितानि
सीमान्तराण्युत्सुकयन्ति चेतः ॥ ८ ॥

प्रफुल्लनीलोत्पलशोभितानि
सोन्मादकादम्बविभूषितानि ।
प्रसन्नतोयानि सुशीतलानि
सरांसि चेतांसि हरन्ति पुंसाम् ॥ ९ ॥

---

5. (b) MS. नख for मुख.
(d) MS. भवन्ति for कुर्वन्ति.

6. (a) Beng. क्षीण for क्षाम.
(b) Beng. प्राप्तोऽपि हर्षाभ्युदये तरुणाः for हर्षा .... तरुण्यः.
(d) MS. प्रभिन्नरागान् for प्र .... मानान्.

7. (a) C, N Beng. स्तनोरु for स्तनोरः, MS. भार for भाग.
(c) Beng. लम्बै for लग्नै.

8. (a) MS. प्रसूति for प्रभूत, प्रचयै for प्रसवै.
(c) MS. विलासितानि for निनादितानि.

9. (b) MS. reads the line as शरादिकादम्बविघट्टितानि.
(c) MS. प्रफुल्ल for प्रसन्न., सशैवलानि for सुशीतलानि.
(d) MS. यूनाम् for पुंसाम्.

पाकं व्रजन्ती हिमजातशीतै-
राधूयमाना सततं मरुद्भिः ।
प्रिये प्रियंगुः प्रियविप्रयुक्तां
विपाण्डुतां याति विलासिनीनाम् ॥१०॥

पुष्पासवामोदसुगन्धिवक्त्रो
निश्वासवातैः सुरभीकृताङ्गः ।
परस्पराङ्गव्यतिषंगशायी
शेते जनः कामशरानुविद्धः ॥११॥

दन्तच्छदैः सव्रणदन्तचिह्नैः
स्तनैश्च पाण्यग्रकृताभिलेखैः ।
संसूच्यते निर्दयमङ्गनानां
रतोपभोगो नवयौवनानाम् ॥१२॥

काचिद्विभूषयति दर्पणसक्तहस्ता
बालातपेषु वनिता वदनारविन्दम् ।
दन्तच्छदं प्रियतमेन निपीतसारं
दन्ताग्रभिन्नमवकृष्य निरीक्ष्यते च ॥१३॥

अन्या प्रकामसुरतश्रमखिन्नदेहा
रात्रिप्रजागरविपाटलनेत्रपद्मा ।
शय्यान्तदेशलुलिताकुलकेशपाशा
निद्रां प्रयाति मृदुसूर्यकराभितप्ता ॥१४॥

---

10. (a) MS. संग for जात.
(d) C विलासिनीव for विलासिनीनाम्.

11. (a) N आमोदि for आमोद.
(b) MS. कृतान्तः for कृतांगः .
(c) C, N व्यतिरिक्त for व्यतिसंग.
(d) C, N रस for शर.

12. (a) MS. दन्तविघात for सव्रणदन्त.

13. (b) MS. बाला विलोलचिकुरं for बाला ··· वनिता.
(d) C निरीक्षते for निरीक्ष्यते. MS. अपकृष्य for अवकृष्य.

14. (a) MS. अन्याः for अन्या.
(b) MS. नक्त (नक्त) for रात्रि, पद्माः for पद्मा.
(c) C, N स्नस्तांस for शय्यान्त.
(d) MS. प्रयान्ति for प्रयाति. दिनकराभितप्ताः for सूर्य ··· प्ता.

निर्माल्यदाम परिमुक्तमनोज्ञगन्धं
मूर्ध्नोऽपनीय घननीलशिरोरुहान्ताः ।
पीनोन्नतस्तनभरानतगात्रयष्ट्यः
कुर्वन्ति केशरचनामपरास्तरुण्यः ॥१५॥

अन्या प्रियेण परिभुक्तमवेक्ष्य गात्रं
हर्षान्विता विरचिताधरचारुशोभा ।
रक्तांशुकं परिदधाति नवं नताङ्गी
व्यालम्बनीलललितालककुंचिताक्षी ॥१६॥

अन्याश्चिरं सुरतकेलिपरिश्रमेण
स्वेदं गताः प्रशिथिलीकृतगात्रयष्ट्यः ।
संहृष्यमाणविपुलोरुपयोधरान्ताः
अभ्यंजनं विदधति प्रमदाः सुशोभाः ॥१७॥

बहुगुणरमणीयो योषितां चित्तहारी
परिणतबहुशालिव्याकुलग्रामसीमा ।
सततमतिमनोज्ञः क्रौञ्चनादोपगीतः
प्रदिशतु हिमयुक्तः काल एषः सुखं वः ॥१८॥

इति हेमन्तवर्णनं समाप्तम् ।

---

15. (a) MS. परिभूत for परिमुक्त, गन्धान् for गन्धं.
    (b) MS. शिरोरुहान्तान् for ०रुहान्ताः.
    (c) MS. reads the line as पीनस्तनोल्लसितसुन्दरगात्रवल्ल्यः.
    (d) MS. अबला for अपरा.
16. (a) MS. प्रविभक्त for परिभुक्त.
    (b) MS. राग for चारु.
    (c) N कूर्पासकं for रक्तांशुकं. C, N नवक्षताङ्गी for नव नताङ्गी.
    (d) Beng. reads the line thus—व्यालम्बिनी विलुलिताकुलकुञ्चिताक्षी.
17. (b) C, N खेदं for स्वेदं.
    (c) MS. संदृश्यमान (संपीड्यमान) for संहृष्यमाण, C, N पुलकोरु for विपुलोरु. MS. पयोधरान्ताः for ०न्ता.
    (d) MS. नेत्रांजनेन (प्रत्यंजनं) for अभ्यंजनं.
18. (b) MS. सीमः for सीमा.
    (c) MS. विनिपतिततुषारः for सत...ज्ञः, मालापरीतः foy नादोपगीतः.
    (d) MS. प्रिय for सुख.

पञ्चमः सर्गः

प्ररूढशालीक्षुचयावृतक्षिति
सुस्थस्थितक्रौञ्चनिनादशोभितम् ।
प्रकामकामं प्रमदाजनप्रियं
वरोरु कालं शिशिराह्वयं शृणु ॥ १ ॥

निरुद्धवातायनमन्दिरोदरं
हुताशनो भानुमतो गभस्तयः ।
गुरूणि वासांस्यबलाः सयौवनाः
प्रयान्ति कालोऽत्र जनस्य सेव्यताम् ॥ २ ॥

न चन्दनं चन्द्रमरीचिशीतलं
न हर्म्यपृष्ठं शरदिन्दुनिर्मलम् ।
न वायवः सान्द्रतुषारशीतला
जनस्य चित्तं रमयन्ति सांप्रतम् ॥ ३ ॥

तुषारसंघातनिपातशीतलाः
शशाङ्कभाभिः शिशिरीकृताः पुनः ।
विपाण्डुतारागणचारुभूषणा
जनस्य सेव्या न भवन्ति रात्रयः ॥ ४ ॥

गृहीतताम्बूलविलेपनस्रजः
पुष्पासवामोदितवक्त्रपंकजाः ।
प्रकामकालागुरुधूपवासिता
विशन्ति शय्यागृहमुत्सुकाः स्त्रियः ॥ ५ ॥

---

1. (a) C, N read प्ररूढशाल्यंशुचयैर्मनोहरं.
   (b) C, N read क्वचित् स्थित (स्थितं) क्रौञ्चनिनादराजितम्.
   (c) MS. काम for कामं.
2. (d) MS. अद्य for अत्र.
3. (c) MS. reads as ... न चाम्बरं सान्द्रतुषारशीतलं.
4. (a) MS. शीतला for शीतलाः.
   (b) MS. रोचिः for भाभिः.
   (c) C, N जिह्म for चारु. N भूषिता for भूषणा.
5. (b) C, N सुखा for पुष्पा.
   (c) C, N वासितं (MS. वासितां) for वासिता.
   (d) MS. शय्यां for शय्या, उत्सुकस्त्रियः for उत्सुकाः स्त्रियः.

कृतापराधान् बहुशोऽपि तर्जितान्
सवेपथून् साध्वसलुप्तचेतसः ।
निरीक्ष्य भर्तॄन् सुरताभिलाषिणः
स्त्रियोऽपराधान् समदा विसस्मरुः ॥ ६ ॥

प्रकामकामैर्युवभिः सुनिर्दयं
निशासु दीर्घास्वभिरामिता भृशम् ।
भ्रमन्ति मन्दं श्रमखेदितोरसः
क्षपावसाने नवयौवनाः स्त्रियः ॥ ७ ॥

मनोज्ञकूर्पासकपीडितस्तनाः
सरागकौषेयविभूषितोरसः ।
निवेशितान्तः कुसुमैः शिरोरुहै-
र्विभूषयन्तीव हिमागमं स्त्रियः ॥ ८ ॥

पयोधरैः कुंकुमरागपिंजरैः
सुखोपसेव्यैर्नवयौवनोष्मभिः ।
विलासिनीनां परिपीडितोरसः
स्वपन्ति शीतं परिभूय कामिनः ॥ ९ ॥

सुगन्धिनिश्वासविकम्पितोत्पलं
मनोहरं कामरतिप्रबोधकम् ।
निशासु हृष्टाः सह कामिभिः स्त्रियः
पिबन्ति मद्यं महनीयमुत्तमम् ॥१०॥

---

6. (a) MS. अभि for अपि.
 (b) MS. मन्द for लुप्त.
 (d) MS. न सस्मरुः for विसस्मरुः.
7. (a) C, N सनिर्दयं for सु०, MS. सुरतेऽति for युवभिः स.
 (b) MS. अभिभाविता for अभिरामिता, A MS. reads गाढं दयितैश्चिरं दृढम् for दीर्घा .... श्चिरम्, C, N चिरम् for भृशम्.
 (c) MS. भवन्ति (धमन्ति) for भ्रमन्ति, मन्द for मन्दं, खेदितो रवः (मोदितोरसः) for खेदितोरसः.
8. (a) MS. कूर्पासनिपीडित for कूर्पा .... पीडित.
 (b) C, N कौषेयक for कौषेयवि.
9. (b) MS. यौवनोत्सवाः for यौवनोष्मभिः.
 (c) C, N विलासिनीभिः for विलासिनीनां. MS. भृशं for ०रसः.
10. (b) MS. प्रबोधनम् for प्रबोधकम्.
 (c) MS. reads the line as निशासु कृष्णासु च कामिनो जनाः.

अपगतमदरागा योषिदेका प्रभाते
कृतविनतकुचाग्रा पत्युरालिङ्गनेन ।
प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहं
व्रजति शयनवासाद्वासमन्यद्धसन्ती ॥११॥

अगुरुसुरभिधूपामोदितं केशपाशं
गलितकुसुममालं कुंचिताग्रं वहन्ती ।
त्यजति गुरुनितम्बा निम्ननाभिः सुमध्या
उषसि शयनवासं कामिनी चारुशोभा ॥१२॥

कनककमलकान्तैः सद्य एवाम्बुधौतः
श्रवणतटनिषक्तैः पाटलोपान्तनेत्रैः ।
उषसि वदनबिम्बैः स्कन्धसंयुक्तकेशैः
श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥१३॥

पृथुजघनभरार्ताः किंचिदानम्रमध्याः
स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः ।
सुरतसमयवेशं नैशमाशु विहाय
दधति दिवसयोग्यं वेशमन्यास्तरुण्यः ॥१४॥

---

11. (a) MS. एव for एका.
    (b) N निबिड for विनत. MS. कुचनिबिडकुचाया for कृत ..... ग्रा.
    (c) MS. वीक्ष्यमाणा for वीक्षमाणा.
    (d) MS. अन्यं for अन्यत्, व्रजन्ती for हसन्ती.
12. (a) MS. धूपामोदितान् for ०तं., पाशान् for पाशं.
    (b) MS. मालान् for मालं, C, N तन्वती कुंचिताग्रम् for कुंचि...वहन्ती.
    (c) C, N निम्नमध्यावसाना for निम्न .... मध्या.
    (d) C, N शयनमन्या for शयनवासं, शोभाम् for शोभा MS. काम for चारु.
13. (a) MS. चारुबिम्बाधरोष्ठैः for सद्यः .... धौतैः.
    (b) Beng निषण्णैः for निषक्तैः MS. निषिक्त (नियुक्त) for निषक्त.
    (c) C अंस संसक्त (MS. संयुक्त) for स्कन्धसंयुक्त.
    (d) MS. संस्मिता for संस्थिता.
14. (a) MS. मध्या for मध्याः.
    (b) MS. युग for भर, व्रजन्त्याः for व्रजन्त्यः.
    (c) Beng, शयन for समय, MS. खेदं for वेशं. C, N प्रहाय for विहाय. MS. अंगे (अन्यत्) for आशु.
    (d) MS. एषा for अन्या.

नखपदकृतभंगान् वीक्षमाणाः स्तनान्ता-
नधरकिशलयाग्रं दन्तभिन्नं स्पृशन्त्यः ।
अभिमतरतवेशं नन्दयन्त्यस्तरुण्यः
सवितुरुदयकाले भूषयन्त्याननानि ॥१५॥

प्रचुरगुडविकारः स्वादुशालीक्षुरम्यः
प्रबलसुरतकेलिजातकन्दर्पदर्पः ।
प्रियजनरहितानां चित्तसंतापहेतुः
शिशिरसमय एषः श्रेयसे वोऽस्तुनित्यम् ॥१६॥

इति शिशिरवर्णनम् ॥

15. (a) C, N चितभागान् for कृतभंगान्, स्तनाग्रान् for स्तनान्तान्.
(b) MS. भिन्नान् for भिन्नं.
(c) C, N रसमेतं for रतवेशं.

16. (b) MS. प्रसूत for प्रबल, शान्त for जात.
(d) MS. तेऽस्तु वोऽस्तु.

षष्ठः सर्गः

प्रफुल्लचूताङ्कुरतीक्ष्णसायको
   द्विरेफमालाविलसद्धनुर्गुणः ।
मनांसि भेत्तुं सुरतप्रसंगिनां
   वसन्तयोधः समुपागतः प्रिये ॥ १ ॥

द्रुमाः सपुष्पाः सलिलं सपद्मं
   स्त्रियः सकामाः पवनः सुगन्धिः ।
सुखाः प्रदोषा दिवसाश्च रम्याः
   सर्वं प्रिये चारुतरं वसन्ते ॥ २ ॥

वापीजलानां मणिमेखलानां
   शशाङ्कभासां प्रमदाजनानाम् ।
चूतद्रुमाणां कुसुमान्वितानां
   ददाति सौभाग्यमयं वसन्तः ॥ ३ ॥

कुसुम्भरागारुणितैर्दुकूलै-
   र्नितम्बबिम्बानि बिलासिनीनाम् ।
तन्वंशुकैः कुङ्कुमरागगौरै-
   रलंक्रियन्ते स्तनमंडलानि ॥ ४ ॥

---

1. (b) MS. मालां विदधन् for माला विलसत्.
   (c) C, N वेद्धुं for भेत्तुं. MS. सुरतोत्सुकानां for सु ··· नां.
   (d) C, N योद्धा for योधः .
2. (a) MS. सुपद्मं for सपद्मं.
   (b) MS. पवनाः for पवनः, सुगन्धयः for सुगन्धिः .
3. (c) Beng. कुसुमानतानां for कुसुमान्वितानां.
   (d) Beng. सौरभ्यम् for सौभाग्यम्.
4. (b) MS. नितम्बिनीनां for विलासिनीनाम्.
   (c) C, N रक्तांशुकैः for तन्वंशुकैः . MS. पिंजरैः for गौरैः .

कर्णेषु योग्यं नवकर्णिकारं
चलेषु नीलेष्वलकेष्वशोकः ।
पुष्पं च फुल्लं नवमल्लिकायाः
प्रयाति कान्ति प्रमदाजनस्य ॥ ५ ॥

स्तनेषु हाराः सितचन्दनार्द्रा
भुजेषु संगं वलयाङ्गदानि ।
प्रयान्त्यनङ्गातुरमानसानां
नितम्बिनीनां जघनेषु काञ्च्यः ॥ ६ ॥

सपत्रलेखेषु विलासिनीनां
वक्त्रेषु हेमाम्बुरुहोपमेषु ।
स्तनान्तरे मौक्तिकसंगजातः
स्वेदोद्गमो विस्तरतामुपैति ॥ ७ ॥

उच्छ्वासयन्त्यः श्लथबन्धनानि
गात्राणि कन्दर्पसमाकुलानि ।
समीपवर्तिष्वधुना प्रियेषु
समुत्सुका एव भवन्ति नार्यः ॥ ८ ॥

तनूनि पाण्डूनि मदालसानि
मुहुर्मुहुर्जृम्भणतत्पराणि ।
अंगान्यनंगः प्रमदाजनस्य
करोति लावण्यससंभ्रमाणि ॥ ९ ॥

---

5. (b) MS. स्तनेषु हाराः for चलेषु नीले. C, N अशोकम् for अशोकः.
(c) MS. शिखासु फुल्लाः (सुखासु पुष्पं, शिखासु मालाः) for पुष्पं च फुल्लं. MS. मल्लिकाश्च (मालिकाश्च) for मल्लिकाया.
(d) MS. प्रयान्ति शोभां for प्रयाति कान्ति. C, N जनानां for जनस्य.

6. (b) MS. कुचेषु for भुजेषु, कम्बू for संगं.
(c) MS. निःशंक (निःसंश) मनङ्गसौख्य.

7. (b) MS. मुखेषु for वक्त्रेषु.
(c) N रत्नान्तरे for स्तनान्तरे. C, N रम्यः for जातः.
(d) C, N स्वेदागमो for स्वेदोद्गमो.

8. (c) MS. ०ष्वपि कामुकेषु for ०ष्वधुना प्रियेषु.

9. (a) C, N समंथराणि for मदालसानि.
(d) Beng. रसोत्सुकानि for ससंभ्रमाणि.

नेत्रेषु लोलो मदिरालसेषु
गण्डेषु पाण्डुः कठिनः स्तनेषु ।
मध्येषु निम्नो जघनेषु पीनः
स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥१०॥

अङ्गानि निद्रालसविभ्रमाणि
वाक्यानि किंचिन्मदलालसानि ।
भ्रूक्षेपजिह्मानि च वीक्षितानि
करोति कामः प्रमदाजनानाम् ॥११॥

प्रियंगुकालीयककुङ्कुमाक्तं
स्तनेषु गौरेषु विलासिनीभिः ।
आलिप्यते चन्दनमङ्गनाभि-
र्मदालसाभिर्मृगनाभियुक्तम् ॥१२॥

गुरूणि वासांसि विहाय तूर्णं
तनूनि लाक्षारसरञ्जितानि ।
सुगन्धिकालागुरुधूपितानि
धत्ते जनः कामशरानुविद्धः ॥१३॥

पुंस्कोकिलश्चूतरसासवेन
मत्तः प्रियां चुम्बति रागहृष्टः ।
गुञ्जन् द्विरेफोऽप्ययमम्बुजस्थः
प्रियं प्रियायाः प्रकरोति चाटुम् ॥१४॥

---

10. (a) MS. लोलम् (अलोलः) for लोलो, मदिरारसेषु for म ··· षु.
(b) MS. कठिन for कठिनः.
(c) MS. नम्रो for निम्नो.

11. (a) MS. विह्वलानि for विभ्रमाणि.
(b) MS. मदिरालसानि for मद ··· नि.
(d) C, N चकार for करोति. MS. प्रमदोत्तमानाम् for प्रम ··· नाम्.

12. (a) Beng. कुंकुमानि for कुङ्कुमाक्तं.
(b) MS. reads as स्तनाङ्गरागेषु विसर्जितानि (or विचर्चितानि).
(c) MS. आलिख्यते for आलिप्यते,

13. (c) MS. नितान्त (शिरांसि) for सुगन्धि.
(d) C, N मदालसाङ्गः for शरानुविद्धः.

14. (a-b) MS. चूतरसेन मत्तः प्रियामुखं चुम्बति सादरोऽयम्.
(c) N कूजत् for गुञ्जन्. MS. अधिकप्रमत्तः for अयमम्बुजस्थः.
(d) MS. प्रियः (क्षिप्रं) for प्रियं. C, N चाटु for चाटुम्.

ताम्रप्रवालस्तबकावनम्रा-
चूतद्रुमाः पुष्पितचारुशाखाः।
कुर्वन्ति कामं पवनावधूताः
पर्युत्सुकं मानसमङ्गनानाम् ॥१५॥
आमूलतो विद्रुमरागताम्रं
सपल्लवाः पुष्पचयं दधानाः।
कुर्वन्त्यशोका हृदयं सशोकं
निरीक्ष्यमाणा नवयौवनानाम् ॥१६॥
मत्तद्विरेफपरिचुम्बितचारुपुष्पा
मन्दानिलाकुलितनम्रमृदुप्रवालाः ।
कुर्वन्ति कामिमनसः सहसोत्सुकत्वं
बालातिमुक्तलतिकाः समवेक्ष्यमाणाः ॥१७॥
कान्ताननद्युतिमुषामचिरोद्गतानां
शोभां परां कुरवकद्रुममञ्जरीणाम्।
दृष्ट्वा प्रिये सहृदयस्य भवेन्न कस्य
कन्दर्पबाणनिकरैर्व्यथितं हि चेतः ॥१८॥
आदीप्तवह्निसदृशैर्मरुतावधूतैः
सर्वत्र किंशुकवनैः कुसुमावनम्रैः।
सद्यो वसन्तसमये समुपागते हि
रक्तांशुका नववधूरिव भाति भूमिः ॥१९॥

---

15. (a) MS. reads as प्रवालनम्रास्तवकावतंसाः .
(c) MS. सान्द्राः (कान्ते) for कामं, पवनाभिभूताः for ०वधूताः .
(d) MS. समुत्सुकं for पर्युत्सुकं (also समुत्सुकत्वं मनसः for पर्युत्सुकं मानस).
16. (a) MS. ताम्राः for ताम्रं.
(b) MS. सपल्लवं for ०वाः .
17. (b) MS. चारु for नम्र, तत for मृदु.
(c) C, N मनसां for मनसः .
(d) C, N चूताभिरामकलिकाः for बालातिमुक्तलतिकाः .
18. (a) C, N कान्तामुख for कान्तानन., जुषामपि चोद्गतानां for मुषा ··· द्गतानां.
(c) MS. हि पथिकस्य for सहृदयस्य.
(d) C पतित (N पतन) for निकरै. MS. पतनव्यथन for निकरैर्व्यथितं.
19. (c) C, N हि समाचितेयं for समुपागते हि.

किं किंशुकैः शुकमुखच्छविभिर्न भिन्नं
किं कर्णिकारकुसुमैर्न कृतं न दग्धम् ।
यत्कोकिलः पुनरयं मधुरैर्वचोभि-
र्यूनां मनः सुवदनानिहितं निहन्ति ॥२०॥

पुंस्कोकिलैः कलवचोभिरुपात्तहर्षैः
कूजद्भिरुन्मदकलानि वचांसि भृङ्गैः ।
लज्जान्वितं सविनयं हृदयं क्षणेन
पर्याकुलं निजगृहेऽपि कृतं वधूनाम् ॥२१॥

आकम्पयन् कुसुमिताः सहकारशाखा
विस्तारयन् परभृतस्य वचांसि दिक्षु ।
वायुर्विवाति हृदयानि हरन् नराणां
नीहारपातविगमात् सुभगो वसन्ते ॥२२॥

कुन्दैः सविभ्रमवधूहसितावदातै-
रुद्द्योतितान्युपवनानि मनोहराणि ।
चित्तं मुनेरपि हरन्ति निवृत्तरागं
प्रागेव रागकलुषितानि मनांसि यूनाम् ॥२३॥

---

20. (a) Beng. विभिन्नं (MS. च दग्धं, न दग्धं) for न भिन्नं.
(b) MS. हृतं for कृतं, मनोज्ञम् (मनोज्ञैः) for न दग्धम्.
(c) C, N यत्कोकिलः for यः कोकिलः . MS. पुनरमी (पुरुरवैः) for पुनरयं.
(d) MS. सुवदने नियतं दहन्ति (सुवदने नियतं हरन्ति) for सुव ··· न्ति.

21. (a) MS. फलरसैः समुपात्त for कल ···· पात्तः .
(b) MS. विलोचनानि (वचांसि धीरं) for वचांसि भृङ्गैः., उन्मादकराणि वचांसि पुंसा for उन्मद ··· भृङ्गैः .

22. (a) MS. कुसुमितां सहकारशाखां for ०मिताः ··· शाखाः .
(b) MS. परभृतोऽद्य for परभृतस्य.
(c) MS. वधूनां for नराणां.
(d) MS. विमलो for सुभगो.

23. (b) MS. संशोभितानि for उद्द्योतितानि.
(c) MS. निरस्त for निवृत्त.
(d) MS. प्रायेण for प्रागेव, रागमखिलानि (रागचलितानि, N रागमलिनानि) for रागकलुषितानि. MS. पुंसाम् for यूनाम्.

आलम्बिहेमरशनाः स्तनसक्तहाराः
कन्दर्पदर्पशिथिलीकृतगात्रयष्ट्यः ।
मासे मधौ मधुरकोकिलभृङ्गनादै-
र्नार्यो हरन्ति हृदयं प्रसभं नराणाम् ॥२४॥
नानामनोज्ञकुसुमद्रुमभूषितान्तान्
हृष्टान्यपुष्टनिनादाकुलसानुदेशान् ।
शैलेयजालपरिणद्धशिलातलौघान्
दृष्ट्वा जनः क्षितिभृतो मुदमेति सर्वः ॥२५॥
नेत्रे निमीलयति रोदिति याति शोकं
घ्राणं करेण विरुणद्धि विरौति चोच्चैः ।
कान्तावियोगपरिखेदितचित्तवृत्ति-
र्दृष्ट्वाध्वगः कुसुमितान् सहकारवृक्षान् ॥२६॥
समदमधुकराणां कोकिलानां च नादैः
कुसुमितसहकारैः कर्णिकारैश्च रम्यैः ।
इषुभिरिव सुतीक्ष्णैर्मानसं मानिनीनां
तुदति कुसुममासो मन्मथोद्वेजनाय ॥२७॥
आम्रीमञ्जुलमञ्जरीवरशरः सत्किंशुकं यद्धनु
र्ज्यायस्यालिकुलं कलङ्करहितं छत्रं सितांशुः सितम् ।
मत्तेभो मलयानिलः परभृतो यद्वन्दिनो लोकजित्
सोऽयं वो वितरीतरीतु वितनुर्भद्रं वसन्तान्वितः ॥२८॥
इति वसन्तवर्णनम्
इति श्रीकविकालिदासकृतं ऋतुसंहारकाव्यं समाप्तम् ॥

---

24. (a) MS. प्रालम्बि for आलम्बि, आलम्ब्यचन्दनरसान् for आल ... शनाः.
(c) MS. रावैः fer नादैः .
(d) MS. रामाः for नार्यः .

25. (a) MS. भूषिताग्रान् (भूषितांगान्) also कुसुमोद्गमपुष्पितान्तान् for कुसुम .... तान्तान् for भूषितान्तान्.
(b) MS. संधिदेशान् for सानुदेशान्.
(c) MS. तलान्तान् (गुहान्तान्) for तलौघान्.
(d) MS. समुपैति सर्वान् for मुदमेति सर्वः.

26. (a) MS. निमीलति विरोदिति for नि .... रोदिति, मोहं for शोकं.
(b) MS. प्राणान् for घ्राणं.
(d) MS. नरः for अध्वगः .

27. (a) C, N मधुभराणां for मधुकराणां.
(b) C, N रम्यः for रम्यैः .
(d) MS. कुसुमबाणो मन्मथोद्दीपनाय for कुसुम ... द्वेजनाय.

Additional Verses

आकम्पितानि हृदयानि मनस्विनीनां
वातैः प्रफुल्लसहकारकृताधिवासैः ।
संवाधितं परभृतस्य मदाकुलस्य
श्रोत्रप्रियैर्मधुकरस्य च गीतनादैः ॥ १ ॥

ईषत्तुषारैः कृतशीतहर्म्यै
सुवासितं चारु शिरश्च चंपकैः ।
कुर्वन्ति नार्योऽपि वसन्तकाले
स्तनं सहारं कुसुमैर्मनोहरैः ॥ २ ॥

कनककमलकान्तैराननैः पाण्डुगौरैः
उपरिनिहितहारैश्चन्दनार्द्रैः स्तनान्तैः ।
मदजनितविलासैर्दृष्टिपातैर्मुनीन्द्रान्
स्तनभरनतनार्यः कामयन्ति प्रशान्तान् ॥ ३ ॥

करकमलमनोज्ञाः कान्तसंसक्तहस्ता
वदनविजितचन्द्राः काश्चिदन्यास्तरुण्यः ।
रचितकुसुमगन्धि प्रायशो यान्ति वेश्म
प्रबलमदनहेतौ सूक्तसंगोकरम्याः ॥ ४ ॥

छायां जनः समभिवाञ्छति पादपानां
नक्तं तथेच्छति पुनः किरणं सुधांशोः ।
हर्म्यं प्रयाति शयितुं सुखशीतलं च
कान्तां च गाढमुपगूहति शीतलत्वात् ॥ ५ ॥

परभृतकलगीतैर्ह्लादिभिः सद्वचांसि
स्मितदशनमयूखान् कुन्दपुष्पप्रभाभिः ।
करकिसलयकान्तिं पल्लवैर्विद्रुमाभै-
रुपहसति वसन्तः कामिनीनामिदानीम् ॥ ६ ॥

मधुसुरभिमुखाब्जं लोचने लोध्रताम्रे
नवकुरवकपूर्णः केशपाशो मनोज्ञः ।
गुरुभरकुचयुग्मं श्रोणिबिम्बं तथैव
न भवति किमिदानीं योषितां मन्मथाय ॥ ७ ॥

मलयपवनविद्धः कोकिलेनाभिरम्यः
सुरभिमधुनिषेकाल्लब्धगन्धप्रबन्धः ।
विविधमधुपयूथैर्वेष्ट्यमानः समन्ताद्
भवतु तव वसन्तः श्रेष्ठकालः सुखाय ॥ ८ ॥

मार्गे समीक्ष्यातिनिरस्तनीरं
प्रवासखिन्नं पतिमुद्वहन्त्यः।
प्रवेक्ष्यमाणा हरिणेक्षणाक्ष्यः
प्रबोधयन्तीव मनोरथानि ॥ ९ ॥

रम्यप्रदोषसमयः स्फुटचन्द्रहासः
पुंस्कोकिलस्य विरुतं पवनः सुगन्धिः ।
मत्तालियूथविरुतं निशि सीधुपानं
सर्वं रसायनमिदं कुसुमायुधस्य ॥१०॥

रुचिरकनककान्तीन् मुञ्चतः पुष्पराशीन्
मृदुपवनविधूतान् पुष्पितांश्चूतवृक्षान् ।
अभिमुखमभिवीक्ष्य क्षामदेहोऽपि मार्गे
मदनशरनिघातैर्मोहमेति प्रवासी ॥११॥

सुरतरुचिविलासाः सत्सखोभिः समेता
असमशरविनोदं सूचयन्ति प्रकामम् ।
अनुगतमुखराभिः श्रोणिमध्ये विनोदं
शरदि तरुणकान्ताः सूचयन्ति प्रमोदान् ॥१२॥

1,3,5-8,10-11. Stated in the NSP ed. to occur after vi. 27 in the order 11,6,,3,7,1,10,5,8.

Variants—3. (a) गण्डैः for गौरैः.

10. (a) रम्यः for रम्य, भासः for हासः

2. This verse has been stated in N S P ed. to occur in a MS. after vi. 2.

Variants–(a) हर्म्यः for हर्म्ये.

(b) चात्मशिरः सचम्पकैः for चारु ' ' ' चम्पकैः.

4,12. Stated in NSP ed. to occur in a MS. after iii. 22.

9. Stated in NSP. ed. to occur in a MS. after iv. 9.

शृङ्गाररसाष्टकम्

Description of Manuscripts and printed texts.

A — MS. No. G 8352 belonging to Asiatic Society, Calcutta, Substance—country made paper. 6×4½ tnches. Folia-3. Lines—12 on a page. Character—Nāgara. Date—Saṃvat 1961, Appearance—fresh. Complete.

B — Printed text contained in *Kāvya-kalāpa*, No. 1, pub. by H. Hirachand, Bombay, 1864.

Kh—Text printed in *Kāvyasaṃgraha* by J. Haeberlin, Calcutta, 1847.

Note : The text is also printed in the *Granthāvalī* ed. K. Vidyaratna, Calcutta, 1895.

शृङ्गाररसाष्टकम्

मालिनी

अविदितसुखदुःखं निर्गुणं वस्तु किंचित्
जडमतिरिह कश्चित् मोक्ष इत्याचचक्षे।
मम तु मतमनङ्गस्मेरतारुण्यघूर्णन्-
मदकलमदिराक्षीनीविमोक्षो हि मोक्षः ॥ १ ॥

शिखरिणी

कदा कान्तागारे परिमलमिलत्पुष्पशयने
शयानः कान्तायाः कुचयुगमहं वक्षसि वहन्।
अये कान्ते मुग्धे कुटिलनयने चन्द्रवदने
प्रसीदेति क्रोशन् निमिषमिव नेष्यामि रजनीम् ॥ २ ॥

शार्दूलविक्रीडित

सायं नायमुदेति वासरमणिश्चन्द्रो न चण्डद्युति-
र्दावाग्निः कथमम्बरे किमशनिः स्वच्छान्तरिक्षे कुतः।
हन्तेदं निरणायि पान्थरमणीप्राणाविलाशाशया
धावद्घोरविभावरीविषधराभोगस्य भीमो मणिः ॥ ३ ॥

---

1. (c) A,B,Kh. तारल्य for तारुण्य.
2. (d) A,B,Kh. दिवसान् for रजनीम्.
3. (b) Kh. स्थितः for कुतः.
   (d) A विषधरीभोगस्य for विषधरभोगस्य.

वसन्ततिलक

आयाति याति पुनरेव जलं प्रयाति
पद्माङ्कुराणि विचिनोति धुनोति पक्षौ ।
उन्मत्तवद् भ्रमति कूजति मन्दमन्दं
कान्तावियोगविधुरो निशि चक्रवाकः ॥ ४ ॥

स्रग्धरा

भंक्त्वा भोक्तुं न भुंक्ते कुटिलबिसलताखण्डमिन्दोर्दितकात्
ताराकारास्तृषार्तो न पिबति पयसां विप्रुषः पत्रसंस्थाः ।
छायामम्भोजिनीनामलिकुलशबलां वीक्ष्य सन्ध्यामसन्ध्याम्
कान्ताविश्लेषभीरुर्दिनमपि रजनीं मन्यते चक्रवाकः ॥ ५ ॥

मन्दाक्रान्ता

गन्धाढ्यासौ भुवनविदिता केतकी स्वर्णवर्णा
पद्मभ्रान्त्या चपलमधुपः पुष्पमध्ये पपात ।
अन्धीभूतः कुसुमरजसा कण्टकैर्लूनपक्षः
स्थातुं गन्तुं द्वयमपि सखे नैव शक्तो द्विरेफः ॥ ६ ॥

वसन्ततिलक

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि-
र्निक्षेप एव पदमुद्धृतमर्पयन्ती ।
मार्गाचलव्यतिकराकुलितेव सिन्धुः
शैलाधिराजतनया न ययौ न तस्थौ ॥ ७ ॥

वसन्ततिलक

का कावला निधुवनश्रमपीडिताङ्गी
निद्रां गता दयितबाहुलतानुबद्धा ।
सा सा तु यातु भवनं मिहिरोद्गमोऽयं
संकेतवाक्यमिति काकचया वदन्ति ॥ ८ ॥

इति महाकविकालिदासविरचितं
शृङ्गाररसाष्टकं समाप्तम् ।

---

4. (a) A यापि for याति.
(b) A, B विधुनोति for विचिनोति.

5. (a) B. भुंक्त्वा for भंक्त्वा.

6. This verse is identical with the second stanza of the *Bhramarāṣṭaka* with क्षुधित for चपल (b) and छिन्न for लून.(c).

शृङ्गारतिलकम्

Description of Manuscripts and printed text.

A — MS. No. G 8241 belonging to Asiatic Society, Calcutta. Substance—Country-made paper. Size—10×4½ inches. Folia—3. Script—Nāgarī. Complete.

B — MS. No. G 5073 belonging to Asiatic Society, Calcutta. Substance—Country-made paper. Size—14×3 inches. Folia—4. Script--Bengali. Complete.

C — MS. No. G 8242 belonging to Asiatic Society, Calcutta. Substance--Country-made paper. Size—9×4 inches. Folia—3. Script—Nāgara. Complete.
Colophon—इति रुद्रभट्टकृतं शृङ्गारतिलकं समाप्तम् ।
Date--Saṃvat 1865.

D -- MS. No. G 9568 belonging to Asiatic Society, Calcutta. Substance--Country-made paper. Size—13¼×5½ inches. Folia—2. Script--Nāgara. Complete.

H — Text printed in *Kāvya-saṃgraha* by J. Haeberlin, Calcutta, 1847.

KG- Text printed in Bengali script in ***Kālidāser Granthāvalī***, Calcutta, 1322 B. S.

Kk—Text printed in Devanāgarī characters in ***Kāvya-kalāpa***, pub. by H. Hirachand, Bombay, 1864. It omits the last two lines of verse 13 in our constituted text.

Ks -- Text printed in Devanāgarī characters in ***Kāvya-saṃgraha***, ed. J. Vidyāsāgara, Calcutta, 1872.

S — MS. No. 176 belonging to Sanskrit College, Calcutta. Substance—Country-made paper. Size--10×5 inches. Folia—4. Script—Nāgara. Complete.

T -- MS. No. 202 belonging to Sanskrit College, Calcutta. Substance--Country-made paper. Size—14×3 inches. Folia—2. Script--Bengali. Complete.

U -- MS. No. 182 belonging to Sanskrit College, Calcutta. Substance--Country-made paper. Size—16×2 inches. Folia—4. Script--Bengali. Complete.

शृङ्गारतिलकम्

शार्दूलविक्रीडित

बाहू द्वौ च मृणालमास्यकमलं लावण्यलीलाजलं
श्रोणी तीर्थशिला च नेत्रशफरं धम्मिल्लशैवालकम् ।
कान्तायाः स्तनचक्रवाकयुगलं कन्दर्पबाणानलै-
र्दग्धानामवगाहनाय विधिना रम्यं सरो निर्मितम् ॥ १ ॥

शार्दूलविक्रीडित

आयाता मधुयामिनी यदि पुनर्नायात एव प्रभुः
प्राणा यान्तु विभावसौ यदि पुनर्जन्मग्रहं प्रार्थये ।
व्याधः कोकिलबन्धने विधुपरिध्वंसे च राहुग्रहः
कन्दर्पे हरनेत्रदीधितिरियं प्राणेश्वरे मन्मथः ॥ २ ॥

वसन्ततिलक

इन्दीवरेण नयनं मुखमम्बुजेन
कुन्देन दन्तमधरं नवपल्लवेन ।
अङ्गानि चम्पकदलैः स विधाय धाता
कान्ते कथं घटितवानुपलेन चेतः ॥ ३ ॥

---

1. (b) A सफरी for शफरं.

2. (a) KG. नायाति मे स for नायात एव. U प्रियः for प्रभुः.
   (c) KG. हिमकर for विधुपरि.
   (d) U, KG. अहं for इयं.
   This verse, with विजयते कान्तप्रयाणोत्सवः for यदि ··· प्रभुः (a), यियासवः for विभावसौ (b), जन्मग्रहोऽभ्यर्थये for जन्म ··· प्रार्थये (b), व्याधाः for व्याधः (c), राहोर्गणाः for राहुग्रहः (c), पावककणाः for दीधितिरियं (d), मन्मथाः for मन्मथः (d), has been altributed to इन्द्रशिव in SKM. (II-54-2).

3. (c) D ते सुकदलैः for चम्पकदलैः . A, S वेधाः for धाता.
   This verse has been anonymously quoted in SV. (1610) with च for स (c), वेधाः for धाता (c) and रचित for घटित (d).

वसन्ततिलक

एको हि खञ्जनवरो नलिनीदलस्थो
दृष्टः करोति चतुरङ्गबलाधिपत्यम् ।
किं मे करिष्यति भवद्वदनारविन्दे
जानामि नो नयनखञ्जनयुग्ममेतत् ॥ ४ ॥

शार्दूलविक्रीडित

ये ये खञ्जनमेकमेव कमले पश्यन्ति दैवात्कचित्
ते सर्वे मनुजा भवन्ति सुतरां प्रख्यातभूमीभुजः ।
त्वद्वक्त्राम्बुजनेत्रखञ्जनयुगं पश्यन्ति ये ये जना-
स्ते ते मन्मथबाणजालविकला मुग्धे किमित्यद्भुतम् ॥ ५ ॥

मालिनी

झटिति प्रविश गेहं मा बहिस्तिष्ठ कान्ते
ग्रहणसमयवेला वर्तते शीतरश्मेः ।
अयि सुविमलकान्ति वीक्ष्य नूनं स राहु-
र्ग्रसति तव मुखेन्दुं पूर्णचन्द्रं विहाय ॥ ६ ॥

शार्दूलविक्रीडित

कस्तूरीवरपत्रभङ्गनिकरो भ्रष्टो न गण्डस्थले
नो लुप्तं सखि चन्दनं स्तनतटे धौतं न नेत्राञ्जनम् ।
रागो न स्खलितस्तवाधरपुटे ताम्बूलसंवर्धितः
किं रुष्टासि गजेन्द्रमन्दगमने किं वा शिशुस्ते पतिः ॥ ७ ॥

---

4. (b) Kk. पृष्टः for दृष्टः.
   (c) D वा for मे.
5. (b) A,C,D,S कवयो (KG. कृतिनो) for मनुजाः. KG. विख्यात for प्रख्यात.
   (d) S चापबाण for बाणजाल. D विधुता for विकला, किमत्र for किमिति. S,T,U किमत्यद्भुतम् for किमित्यद्भुतम्.
6. (a) D निविश for प्रविश. A,C गेहे for गेहं.
   (b) A,C,S ग्रसन for ग्रहण.
   (c) A तव मुखकमलं कं for अयि ··· कान्ति. C, S मुखमकलङ्कं for सु ··· कान्ति.
   (d) A पतति for ग्रसति.
7. (b) A लिप्तं for लुप्तं.
   (c) D चलुप्त for स्खलित. B तटे for पुटे.
   (d) C, D, S मत्त for मन्द.

शिखरिणी

समायाते कान्ते कथमपि च कालेन बहुना
कथाभिर्देशानां सखि रजनिरर्धं गतवती ।
ततो यावल्लीलाकलहकुपितास्मि प्रियतमे
सपत्नीव प्राची दिगियमभवत्तावदरुणा ॥ ८ ॥

शार्दूलविक्रीडित

श्लाघ्यं नीरसकाष्ठताडनशतं श्लाघ्यः प्रचण्डातपः
क्लेशः श्लाघ्यतरः सुपङ्कनिचयैः श्लाघ्योऽतिदाहोऽनलैः ।
यत्कान्ताकुचपार्श्वबाहुलतिकाहिन्दोललीलासुखं
लब्धं कुम्भवर त्वया न हि सुखं दुःखैर्विना लभ्यते ॥ ९ ॥

शार्दूलविक्रीडित

किं किमास्यमुपेत्य चुम्बसि बलान्निर्लज्ज लज्जा न ते
वस्त्रान्तं शठ मुञ्च शपथैः किं धूर्त निर्वञ्चसे ।
खिन्नाहं तव रात्रिजागरतया तामेव याहि प्रियां
निर्माल्योज्झितपुष्पदामनिकरे का षट्पदानां रतिः ॥१०॥

शार्दूलविक्रीडित

वाणिज्येन गतः स मे गृहपतिर्वार्तापि न श्रूयते
प्रातस्तज्जननी प्रसूततनया जामातृगेहं गता ।
बालाहं नवयौवना निशि कथं स्थातव्यमस्मद्गृहे
सायं संप्रति वर्तते पथिक हे स्थानान्तरं गम्यताम् ॥११॥

---

8. (d) D, S सपत्नीवत् for सपत्नीव. D सुप्ता for प्राची.

9. (b) S, T निचयः for निचयैः, हि for अति. KG. reads the line thus—श्लाघ्यं पङ्कविलेपनं पुनरिह श्लाघ्योऽतिदाहानलः ।
   (c) KG. कुम्भ for पार्श्वं. Ks, U, KG. हिल्लोल (D कल्लोल) for हिन्दोल.
   (d) KS. कुम्भकर for कुम्भवर,

10. (a) Kk, Ks, H किं मे वक्त्रम् (U, KG. किं किं वक्त्रम्) for किं किमास्यम्. T वक्त्रं for आस्यम्. A, S किं मां समुपेत्य for किमास्यमुपेत्य, KG. D क्व for न.
   (c) Rk., Ks., H क्षीणा for खिन्ना, जागरवशात् for जागरतया.

11. (b) A प्रसूति for प्रसूत. C गेहे for गेह.
   (c) A, C, S एकाकिनी for अस्मद्गृहे.

मन्दाक्रान्ता

यामिन्येषा बहुलजलदैर्वद्धभीमान्धकारा
निद्रां यातो मम पतिरसौ क्लेशितः कर्मदुःखैः ।
बाला चाहं मनसिजभयात्प्राप्तगाढप्रकम्पा
ग्रामश्चौरैरयमुपहतः पान्थ निद्रां जहीहि ॥१२॥

शार्दूलविक्रीडित

क भ्रातश्चलितोऽसि वैद्यकगृहं किं तत्र शान्त्यै रुजां
किं ते नास्ति सखे गृहे प्रियतमा सर्वं गदं हन्ति या ।
वातं चेत्कुचकुम्भमर्दनवशात्पित्तं तु वक्त्रामृतात्
श्लेष्माणं विनिहन्ति हन्त सुरतव्यापारकेलिश्रमात् ॥१३॥

अनुष्टुप्

दृष्टिं देहि पुनर्बाले कमलायतलोचने ।
श्रूयते हि पुरा लोके विषस्य विषमौषधम् ॥१४॥

वसन्ततिलक

अन्तर्गता मदनवह्निशिखावली या
सा बाध्यते किमिह चन्दनपङ्कलेपैः ।
यत्कुम्भकारदहनोपरि पङ्कलेप-
स्तापाय केवलमसौ न तु तापशान्त्यै ॥१५॥

---

12. (a) S वहति (KG. गहन) for बहुल. C गाढा for भीमा. S भीमान्धकारैः for ०कारा.
(b) D क्लेशतः for क्लेशितः . Kk., H Ks, S,T,U दुःखी for दुःखैः.
(c) गात्र for गाढ.

13. (a) B,S,T प्रातः for भ्रातः . C, KG. गृहे for गृहं. C, S तद्रुजां शान्तये for तत्र ··· रुजां. KG रुजः for रुजां.
(b) D omits सखे, reads ननु bet. गृहे and प्रियतमा. KG. सर्वान् गदान् for सर्वं गदं.
(c) A, B, KG, KS वातः for वातं. b–c—omitted in Kk.

14. (a) KG, U हरिण for कमल.
(b) H, Kk नो for सा. Ks वाधते for वाध्यते, लेपनेन (B, T, U चर्चितेन) for पङ्कलेपैः . H, Kk किमपि चन्दनलेपनेन for किमिह ··· लेपैः .
(c) D यः for यत्. Ks. पलन (U, T H पवन; S भवन) for दहन. S लेपैः for लेपः .
(d) D च वह्नि for तु ताप. S, KG. for तु.

मन्दाक्रान्ता

दृष्ट्वा यासां नयनसुषमां वङ्गवाराङ्गनानां
देशत्यागः परमकृतिभिः कृष्णसारैरकारि ।
तासामेव स्तनयुगजिताः कुम्भिनः सन्ति मत्ताः
प्रायो मूर्खः परिभवविधौ नाभिमानं त्यजति ॥१६॥

अनुष्टुप्

कुसुमे कुसुमोत्पत्तिः श्रूयते न च दृश्यते ।
बाले तव मुखाम्भोजे कथमिन्दीवरद्वयम् ॥१७॥

वसन्ततिलक

कोपस्त्वया यदि कृतो मयि पंकजाक्षि
सोऽस्तु प्रियस्तव किमत्र विधेयमन्यत् ।
आश्लेषमर्पय मदर्पितपूर्वमुच्चै-
रुच्चैः समर्पय मदर्पितचुम्बनं च ॥१८॥

*इति श्रीकालिदासकृतं शृङ्गारतिलकं समाप्तम् ।

---

16. (a) D **transposes** दृष्ट्वा and यासां. Kk, Ks, H सुभगं (D युगलं) for सुषमां. S सुषमामङ्ग for सुषमां वङ्ग.
 (c) Kk, Ks, H दन्तिनः for कुम्भिनः .
 (d) S मूर्खाः for मूर्खः, त्यजन्ति for त्यजति, KG, Kk, Ks, H, T, U तनोति (D जहाति) for त्यजति.

17. (a) S कमले कमलोत्पत्तिः for कुसुमे कुसुमोत्पत्तिः. T, U तु **for** च.
 (b) A, Ks दृष्टम् for कथम्.

18. (a) D, H, Kk हृदि for यदि. U transposes यदि and कृतो. D यदि for मयि.
 (b) C प्रिये तव for प्रियस्तव. D किमस्ति for किमत्र. S विचित्रम् for विधेयम्. U अस्ति for अन्यत्.
 (c) D चुम्बनानि for चुम्बनं च.
 This verse, with किमस्ति for किमत्र (b), has been attributed to Śatānanda in the *Śubhāṣita-ratnakoṣa* (No. 671).

* C रुद्रभट्ट for कालिदास. It obviously confuses this work with the शृङ्गारतिलक, a work on Poetics by Rudra.
S कालिदासकृतौ (D कविकालिदासकृतौ) for कालिदासकृतं.

Additional verses* of the

Śṛṅgāra-tilaka

(Arranged alphabetically)

अपूर्वो दृश्यते वह्निः कामिन्याः स्तनमण्डले ।
दूराद्दहति यो गात्रं हृदि लग्नस्तु शीतलः ॥ १ ॥

अयि मन्मथचूतमञ्जरि श्रवणायतलोचने प्रिये ।
अपहृत्य मनः क यासि मे किमराजकमत्र राजते ॥ २ ॥

इयं व्याधायते बाला भ्रूरस्याः कार्मुकायते ।
कटाक्षाश्च शरायन्ते मनो मे हरिणायते ॥ ३ ॥

एतत्पयोधरयुगं पतितं निरीक्ष्य
खेदं वृथा वहसि किं हरिणायताक्षि ।
स्तब्धो विवेकरहितो जनतापकारी
यात्युन्नतः प्रपततीह किमत्र चित्रम् ॥ ४ ॥

कथमेतत्कुचद्वन्द्वं पतितं तव सुन्दरि ।
यद्यधः खन्यते मूढ गिरयो न पतन्ति किम् ॥ ५ ॥

---

*. Those verses, which occur in a single Ms. or in some of the Mss. only, are given here.

1. (a) B कुच for स्तन.
   (b) Kk, Ks, KG, T, U दूरतो दहते गात्रं for दूरात् ... गात्रं.

2. (a) H प्रिये श्रवणायतलोचने for श्र .... प्रिये. Ks चारुलोचने for लोचने प्रिये.

4. (a) A एनं for एतत्.

5. (a) C किमेतत्कुचद्वन्द्वं च for कथं ··· द्वन्द्वं. A reads the line thus— तव तन्वि कुचावेतौ पतितौ केन हेतुना.
   (b) B पश्याधः खनने मूढ पतन्ति गिरयोऽपि च. D पश्याध. for यद्यध. C पतन्ति गिरयोऽपि च for गिरयो ... किम्.

कल्याणि चन्दनरसैः परिषिच्य गात्रं
द्वित्राण्यहानि कथमप्यतिवाहयेथाः ।
आगत्य तत्रभवतीं परिरभ्य दोर्भ्यां
नेष्यामि सूर्यकिरणानपि शीतलत्वम् ॥ ६ ॥

कस्तूरीतिलकं बाले भाले मा कुरु मा कुरु ।
सायं शशाङ्कमाशङ्क्य राहुरेष्यति ते मुखम् ॥ ७ ॥

क प्रस्थितासि करभोरु घने निशीथे
प्राणाधिपो वसति यत्र मनः प्रियो मे ।
एकाकिनी वद कथं न विभेष्यकाले
ह्यग्रस्थितः शितशरो मदनः सहायः ॥ ८ ॥

नो रुष्टो मम वल्लभः शृणु सखे सुप्तो न वा सुन्दरो
व्याधिर्नैव शिशुर्न चातिविकलो नार्तो न मूर्खः शठः ।
मां दृष्ट्वा नवयौवनां शशिमुखीं कन्दर्पबाणाहतो
मुक्तो दैत्यगुरुः प्रियेण स्पृशता पश्चाद्गतो विह्वलः ॥ ९ ॥

यदि कथमपि दैवाद्दुर्गमार्गे स्खलित्वा विदलति तनुमध्यं ।
दीयते नौ न दोषः पृथुनिविडकुचाभ्यां वर्त्म पश्याव नावा ॥१०॥

विमलसुतनु वाचं मुञ्च मौनं त्वमद्य प्रणयिनि
मयि मानं किं करे किं करोषि अथ ... ...
चित्ते सापराधोऽस्मि बाले निजभुजयुगबल......
.... बन्धं विदेहि ॥११॥

हे रोहिणि त्वमसि रात्रिकरस्य भार्या
एनं निवारय पतिं सखि दुर्विनीतम् ।
जालान्तरेण मम वासगृहं प्रविश्य
श्रोणीतटं स्पृशति किं कुलधर्म एषः ॥१२॥

---

6. (c) अंगं निधाय भवतो (?) for आगत्य तत्रभवतीः
(d) शीतकिरणादति for सूर्यकिरणानपि.

8. This verse occurs also in the *Amaruśataka*. The following variants are found :—
(a) दिने for घने.
(b) प्राणाधिको (प्राणेश्वरो) for प्राणाधिपो; जनः for मनः.
(c) बत for वद; विभेषि बाले for बिभेष्यकाले.
(d) नन्वस्ति पुंखित for ह्यग्र ... शित.

Table showing the order of verses of the Sṛṅgāra-tilaka in different MSS. and printed works.

[The verses are arranged alphabetically. X-indicates verses missing.]

Pratika of first line	A	B	C	D	KS	KG	S	T	U	KK	H
अन्तर्गता मदन	16	16	18	16	15	17	17	17	21	16	16
अपूर्वो दृश्यते	18	18	20	18	17	×	19	19	16	18	18
अयि मन्मथ	×	21	×	22	19	24	24	22	×	20	20
आयाता मधु	2	2	2	2	2	2	2	2	2	2	2
इन्दीवरेण नयनं	3	3	3	3	3	6	3	3	3	3	3
इयं व्याधायते	13	13	14	13	×	14	14	13	24	×	×
एको हि खञ्जन	4	4	4	4	4	7	4	4	10	4	4
एतत्पयोधरयुगं	22	×	23	21	×	22	23	×	×	×	×
कथमेतत्कुचद्वन्द्वं	19	19	21	19	×	20	20	20	23	×	×
कल्याणि चन्दन	×	×	17	×	×	26	×	16	×	×	×
कस्तूरी वर पत्र	7	7	7	7	7	3	7	7	6	7	×
कस्तूरी तिलकं बाले	25	×	25	×	×	×	×	×	9	×	7
किं किमास्य (or, किं मे वक्त्रम्)	10	10	11	10	10	11	11	10	14	10	10
कुसुमे कुसुमो	21	20	22	20	17	19	22	21	15	19	19
कोपस्त्वया यदि	24	22	24	23	20	23	26	24	19	21	21
क भ्रातश्चलितो	15	14	15	14	13	15	15	14	18	14	14

Pratika of first line	A	B	C	D	KS	KG	S	T	U	KK	H
क्व प्रस्थितासि	×	×	×	25	×	×	×	×	×	×	×
झटिति प्रविश	6	6	6	6	6	9	6	6	5	6	6
दृष्टिं देहि	14	15	16	15	14	16	16	15	17	15	15
दृष्ट्वा यासां	17	17	19	17	16	18	18	18	22	17	17
नो रुष्टो मम	×	×	9	×	×	5	8	×	×	×	×
पूर्णं तूर्णं	×	×	×	×	×	×	×	×	8	×	×
बाहू द्वौ च	1	1	1	1	1	1	1	1	1	1	1
यदि कथमपि	23	×	×	×	×	×	25	×	×	×	×
यामिन्येषा बहुल	12	12	13	12	12	13	13	12	13	12	12
ये ये खञ्जन	5	5	5	5	5	8	5	5	4	5	5
वाणिज्येन गतः	11	11	12	11	11	12	17	11	11	11	11
विज्ञातिरेखा मम	×	×	×	×	×	25	×	23	×	×	×
विमलसुतनु	×	×	×	24	×	×	×	×	×	×	×
श्लाघ्यं नीरस	9	9	10	9	9	10	10	9	20	9	9
समायाते कान्ते	8	8	8	8	8	4	9	8	7	8	8
समुद्भवदिनावधि	×	×	×	×	×	×	×	×	25	×	×
हे पान्थ पुस्तक	×	×	×	×	×	×	×	×	12	×	×
हे रोहिणि	20	×	26	×	×	×	21	×	×	×	×

Kumāra-sambhava

(Cantos ix-xvii)

In view of the fact that the reproduction of the verses will make the present work unwieldly in bulk and that the definitive text of the verses is easily available in various editions, particularly in the one by Sūryakānta (Delhi, 1962), we do not incorporate the allegedly spurious portion of the work.

Doubtful verses of the Meghadūta

[Arranged alphabetically in accordance with the initial letters of the verses.]

अध्वक्लान्तं प्रतिमुखगतं सानुमांश्चित्रकूट-
स्तुंगेन त्वां जलद शिरसा वक्ष्यति श्लाघमानः ।
आसारेण त्वमपि शमयेस्तस्य नैदाघमग्नि
सत्काराद्रः फलति नचिरेणोपकारो महत्सु ॥ १ ॥
अन्वेष्टव्यामवनिशयने संनिकीर्णैकपार्श्वां
तत्पर्यन्तप्रगलितलवैश्छिन्नहारैरिवास्रैः ।
भूयो भूयः कठिनविषमां सारयन्तीं कपोला-
दामोक्तव्यामयमितनखेनैकवेणीं करेण ॥ २ ॥
अम्भोबिन्दुग्रहणचतुरांश्चातकान् वीक्षमाणाः
श्रेणीभूताः परिगणनया निर्दिशन्तो बलाकाः ।
त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः
सोत्कम्पानि प्रियसहचरीसंभ्रमालिंगितानि ॥ ३ ॥
अक्षय्यान्तर्भवननिधयः प्रत्यहं रक्तकंठै-
रुद्गायद्भिर्धनपतियशः किंनरैर्यत्र सार्धम् ।
वैभ्राजाख्यं विबुधवनितावारमुख्यासहाया
बद्धालापा बहिरुपवनं कामिनो निर्विशन्ति ॥ ४ ॥

---

1. (a) आम्रकूटः for चित्रकूटः .
   (d) सद्भावार्द्रं for सत्कारार्द्रं.
3. (a) रभसान् for चातकान्.
   (d) सोत्कंठानि for सोत्कम्पानि.
4. (a) अक्षीणान्त for अक्षय्यान्त.
   (d) बद्धापानं for बद्धालापा.

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै-
र्नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।
नाप्यन्यस्मात्प्रणयकलहाद्विप्रयोगोपपत्ति-
र्वित्तेशानां न च खलु वयो यौवनादन्यदस्ति ॥ ५ ॥

आश्वास्यैवं प्रथमविरहोदग्रशोकां सखीं ते
शैलादाशु त्रिनयनवृषोत्खातकूटान्निवृत्तः ।
साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि
प्रातःकुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ ६ ॥

इत्याख्याते सुरपतिसखः शैलकुल्यापुरीषु
स्थित्वा स्थित्वा धनपतिपुरीं वासरैः कैश्चिदाप ।
मत्वागारं कनकरुचिरं लक्षणैः पूर्वमुक्तै-
स्तस्योत्संगे क्षितितलगतां तां च दीनां ददर्श ॥ ७ ॥

इत्थंभूतं सुरचितपदं मेघदूताभिधानं
कामक्रीडाविरहितजने विप्रयोगे विनोदः ।
मेघस्यास्मिन्नतिनिपुणता बुद्धिभावः कवीनां
नत्वार्यायाश्चरणकमलं कालिदासश्चकार ॥ ८ ॥

तं संदेशं जलधरवरो दिव्यवाचाचचक्षे
प्राणांस्तस्या जनहितरतो रक्षितुं यक्षवध्वाः ।
प्राप्योदन्तं प्रमुदितमनाः सापि तस्थौ स्वभर्तुः
केषां न स्यादभिमतफला प्रार्थना ह्युत्तमेषु ॥ ९ ॥

---

5. (c) नाप्यन्यत्र.
   (d) न खलु च वयो.
6. (a) आश्वास्यैनां for आश्वास्यैवं, विरहे शोकदष्टां (विरहादुग्रशोकां, विरहेणोग्रशोकां) for विरहो…शोकां मे (तां, स्वां) for ते.
   (b) तस्मादद्रेस्त्रिनयन (शैलादस्मात्त्रिनयन) for शैलादा…यन. शृङ्गात् for कूटात्.
   (c) साभिज्ञानं प्रहितवचनैस्तत्र युक्तैर्ममापि.
   (d) भ्रातः (प्रायः) for प्रातः . धारयेदं for धारयेथाः .
7. (a) सुचरित for सुरचित.
   (b) दुःखयुक्ते विनोदः for विप्रयोगे विनोदः .
   (c) कामं चास्मिन्नतिनिपुणतानन्यभावः for मेघस्या…भावः .
9. (d) अभिमतसुखान् प्रापयामास for अभि…त्तमेषु.

तस्मादद्रेर्निगदितपथः शीघ्रमेत्यालकायां
यक्षागारं विगलितनिभं दृष्टचिह्नैर्विदित्वा ।
यत्संदिष्टं प्रणयमधुरं गुह्यकेन प्रयत्ना-
त्तद्गेहिन्याः सकलमवदत्कामरूपी पयोदः ॥१०॥

धारासिक्तस्थलसुरभिणस्त्वन्मुखस्यास्य बाले
दूरीभूतं प्रतनुमपि मां पञ्चबाणः क्षिणोति ।
धर्मान्तेऽस्मिन्विगणय कथं वासराणि व्रजेयु-
र्दिक्संसक्तप्रविततघनव्यस्तसूर्यातपानि ॥११॥

पत्रश्यामा दिनकरहयस्पर्धिनो यत्र वाहाः
शैलोदग्रास्त्वमिव करिणो वृष्टिमन्तः प्रभेदात् ।
योधाग्रण्यः प्रतिदशमुखं संयुगे तस्थिवांसः
प्रत्यादिष्टाभरणरुचयश्चन्द्रहासव्रणाङ्कैः ॥१२॥

प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे
हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः ।
अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाट्य दर्पा-
दित्यागन्तून् रमयति जनो यत्र बन्धूनभिज्ञः ॥१३॥

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि-
र्मन्दाराणामनुतटरुहां छायया वारितोष्णाः ।
अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः
संक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥१४॥

यत्रोन्मत्तभ्रमरमुखराः पादपा नित्यपुष्पा
हंसश्रेणीरचितरशना नित्यपद्मा नलिन्यः ।
केकोत्कंठा भवनशिखिनो नित्यभास्वत्कलापा
नित्यज्योत्स्नाः प्रतिहततमोवृत्तिरम्याः प्रदोषाः॥ १५॥

---

10. (a) निगदितमथो for निगदितपथः .

11. (d) प्रविरलघन for प्रविततघन.

12. (a) शष्प (घास, सस्य) for पत्र.
    (b) पयोदाः for प्रभेदात्.

13. (d) गमयति for रमयति, तैस्तैर्विशेषैः for बन्धूनभिज्ञः .

14. (a) पयसि for सलिल.
    (b) तटवन for अनुतट.

15. (a) यत्रासन्नभ्रमरनिकराः for यत्रो... मुखराः .

वासश्चित्रं मधु नयनयोर्विभ्रमादेशदक्षं
पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।
लाक्षारागं चरणकमलन्यासयोग्यं च यस्या-
मेकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥१६॥

श्रुत्वा वार्तां जलदकथितां तां धनेशोऽपि सद्यः
शापस्यान्तं सदयहृदयः संविधायास्तकोपः ।
संयोज्यैतौ विगलितशुचौ दंपती हृष्टचित्तौ
भोगानिष्टानविरतसुखं भोजयामास शश्वत् ॥१७॥

स्निग्धाः सख्यः कथमपि दिवा तां न मोक्ष्यन्तितन्वी-
मेकप्रख्या भवति हि जगत्यंगनानां प्रवृत्तिः ।
स त्वं रात्रौ जलद शयनासन्नवातायनस्थः
कान्तां सुप्ते सति परिजने वीतनिद्रामुपेयाः ॥१८॥

हारांस्तारांस्तरलगुटिकान् कोटिशः शंखशुक्तीः
शष्पश्यामान्मरकतमणी नुन्मयूखप्ररोहान् ।
दृष्ट्वा यस्यां विपणिरचितान् विद्रुमाणां च भंगान्
संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥१९॥

---

16. (b) विकल्पं (विशेषान्) for विकल्पान्.
(c—d) यस्मिन्नेकः for यस्यामेकः .

17. (d) अभिमतसुखान् प्रापयामास for अ[illegible]मास.

19. (a) घुटिकान् (गुलिकान्) for गुटिकान्
(c) यस्यां दृष्ट्वा दृष्ट्वा यस्यां.

PART II

STRAY VERSES

INTRODUCTORY REMARKS

As early as 1885, Theodor Aufrecht made an attempt,[1] perhaps for the first time, to collect such verses, attributed to Kālidāsa in the well-known anthologies and works on poetics, as do not occur in his undisputed poems and plays. He gave German rendering of the verses collected by him, and, in some cases, noted the *variae lectiones* and added his own comments. But, materials at his disposal having been meagre, he could not give many of the alternative readings available in later sources. In one stanza, viz. *svapna prasīda* etc., he could not supplv the word[2] in the lacuna appearing in the third foot.

Since Aufrecht's work, some works, unknown to him, have come to light and certain works, in MS. form, have been published. One of the noteworthy works of the former class is the anthology entitled *Subhāṣita-ratnakośa* of Vidyākara, a truncated version of which was published earlier as an anonymous work under the title *Kavīndra-vacana-samuccaya.* Among the works of the latter class, the most noteworthy, perhaps, is the *Sadukti-karṇāmṛta* of Śrīdharadāsa, published by R. Śarmā in 1930, and critically edited by the author of the present wark in 1964. We are, therefore, now equipped with ampler sources for compiling the stray verses attributed to Kālidāsa and for locating them.

In the *Bhoja-prabandha* of Ballāla, we find some verses ascribed to Kālidāsa.[3] It is obviously an anachronism to associate Kālidāsa (c. 4th. or 5th. century A. D.) with Bhoja of Dhārā (c. 11th. century A. D.) But, the verses in question may have been traditionally attributed to the great poet by connecting whom with Bhoja the author probably sought to glorify the king. In view of the fact that, in this work, the literary

1. *ZDMG,* xxxix, p. p. 306-312.
2. Underlined in our collection.
3. A list of such verses will be found in Gray's translation of the *Bhoja-prabandha,* 1950, p. 98.

stalwarts like Bhavabhūti, Māgha, Bāṇa etc., all of whom preceded Bhoja by centuries, figure in his court, one does not feel inclined to suppose that Kālidāsa, in this context, refers to a lesser namesake of the famous poet, and a contemporary of the above king of Dhārā. It may, however, be that some of the verses in question were actually composed by a poet enjoying Bhoja's patronage[1] or by the author of the *Bhoja-prabandha* himself, and then associated with the famous name of Kālidāsa. That some of these verses were floating *Subhāṣitas* appears to be indicated by their citation as anonymous stanzas in a few noted anthologies. For instance, the verse *aṅkaṃ ke'pi etc.*, ascribed to Kālidāsa in the *Bhoja-prabandha*, occurs as an anonymous staza in Vallabhadeva's *Subhāṣitāvalī* (No. 1982). Some of the verses attributed in the *Bhoja-prabandha* to Kālidāsa, are of the nature of *Samasyā-pūraṇas* which appear to have been a common literary diversion among the elite of society in ancient and medieval India. Of such verses, one foot is stated to have been put to Kālidāsa who readily supplied the rest.

F. W. Thomas, in the introduction to his edition of the *Kavīndra-vacana-samuccaya*, (p.p. 30-34), has given a list of such verses.

Harichānd Śāstrī, in his work called *Kālidāsa et L'Art Poétique De L'Inde*, has collected the stanzas of Kālidāsa cited in the well-known works on poetics. Among the verses, collected by him, the sources of some are unknown. The apocryphal verses, collected by Harichānd, have been included in our list.

We propose, in the following pages, to collect the stray verses, attributed to Kālidāsa, with the available variant readings, determine their metres, refer, wherever possible, to the sources in which they occur and finally to give their English rendering. We shall also note the names of other authors to whom the various sources attribute some of the verses collected by us.

The reader of these verses cannot fail to notice the predominance of the erotic sentiment in them. In most of them, there is a description of either an erotic setting or a particular mood

---

1. For instance, the stanza *abhūt prācī piṅgā*, ascribed to Kālidāsa in the *Bhoja-prabandha*, is attributed, in the *Śārṅgadhara-paddhati* (No. 3717). to *bhojarāja-kavi varga.*

of the lover or of the beloved. Even when different aspects of nature are depicted, these have been represented as either exciting passion or as having some connexion with objects of love. For instance, in the verse *lakṣmī-krīḍā-taḍāgo* etc. the moon is represented, *inter alia*, as a palace of sexual pleasure and as an umbrella of the god of love. Again, in the verse *hemāmbhoruha pattane* etc., the vernal breeze, scared by bees in the lotus, is depicted as slowly moving over the lovely breasts of charming women.

The stanzas are written in simple language and a flowing style. The metres are varied. The ideas, though not very striking. are nevertheless delightful. The figures of word and sense, used in them, are well-conceived. The stanzas may be literary trifles; but these are dainty trifles. Excepting a few verses, in which, for instance, Kālidāsa and Bhavabhūti have been represented as contemporaneous,[1] or Kālidāsa utters the name of Bhoja[2] there is nothing in the stanzas, collected by us, which precludes Kālidāsa's authorship.[3]

We have deliberately avoided the verses ascribed, in the *Saduktt-karṇāmṛta*, to Kālidāsa-nandin; because, according to the compiler himself, these verses were composed by a person other than the famous Kālidāsa.

After the completion of our compilation, A. Scharpe[4]'s *Kālidāsa-Lexicon* came to our hands. Part III of Volume I of this work contains a collection of such verses.

---

1. c. f. *aho me saubhāgyam* etc.
2. e. g. *adya dhārā* etc.
3. One are two stanzas, however, appear to echo the ideas expressed in some verses known to be of Kālidāsā's composition. The verses *priyāyāṃ svairāyām* etc. inevitably calls up the picture delineated in the verse *grīvā-bhaṅgābhirāmam* etc. in the first act of the *Abhijñāna-śakuntala*. Again, the verse *kurvīthāḥ śvaśurasya* etc. seems to be only the well-known stanza *śuśrūṣasva gurūn* etc,. in the fourth act of the above drama, presented in a different language. One feels tempted to suggest that these were, perhaps, composed by some imitator of Kālidāsa.
4. I take this opportunity to thank the author for the trouble he took in kindly sending me a photostat copy af the relevant portion of his work for my use.

Abbreviations

BP.—*Bhoja-prabandha* of Ballāla, ed. NSP., 1933.

DH.—*Dhvanyāloka*, ed. KM. 25, 1891.

DHL.—*Dhvanyāloka-locana* of Abhinavagupta, ed. KM 25, 1891.

DR.—*Daśarūpaka* of Dhanañjaya.

EV.—*Ekāvalī* of Vidyādhara, ed. K. P. Trivedi, Bombay, 1903.

KA.—*Kāvyānuśāsana* of Hemacandra, ed. KM. 71, 1934.

KH.—*Kālidāsa* et L'Art Poétique De L'Inde, by Harichand, Paris, 1917.

KK.—*Kavikaṇṭhābharaṇa* of Kṣemendra, ed. KM, IV, 1937.

KP.—*Kāvyaprakāśa* of Mammaṭa, Calcutta Sanskrit Series, 1936.

KU.—*Kuvalayānanda* of Appaya Dīkṣita, ed. NSP., 1947.

KVS.—*Kavīndra-vacana-samuccaya*, ed. F. W. Thomas, Bibliotheca Indica, Calcutta, 1912.

RG.—*Rasagaṅgādhara* of Jagannātha, ed. KM 12, 1947.

SD.—*Sāhitya-darpaṇa* of Viśvanātha, ed. H. Siddhāntavāgīśa, Calcutta.

SK.—*Sadukti-karṇāmṛta* of Śrīdharadāsa, ed. S. C. Banerji, Calcutta.

SKA.—*Sarasvatī-kaṇṭhābharaṇa*, a work on poetics by Bhoja, ed. KM 94, 1934.

SM.—*Sūktimuktāvalī* of Jahlaṇa, GOS, 1938.

SP.—*Śārṅgadhara-paddhati*, ed. Peterson, Bombay, 1888.

SPK.—*Śṛṅgāra-prakāśa* of Bhoja, HOS, 1957.

SR.—*Subhāṣita-ratnakośa* of Vidyākara HOS, 1957.

SV.—*Subhāṣitāvati* of Vallabhadeva, ed. Peterson and Durgaprasad, Bombay, 1886.

Z.—*ZDMG*, xxxix.

Verses attributed to Kālidāsa, but not traceable in his undisputed works.

[In Devanāgara alphabetical order.]

1. अकृशं नितम्बभागे क्षामं मध्ये समुन्नतं कुचयोः । आर्या
अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ SP. 3376
Z, p. 306.
KVS., p. 33

2. अघटितघटितं घटयति सुघटितघटितानि दुर्घटीकुरुते । आर्या
विधिरेव तानि घटयति यानि पुमान्नैव चिन्तयति ॥ BP., p. 28

3. [अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे शार्दूलविक्रीडित
सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन् परे ।] BP., pp. 57-58
इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते SV. 1982
तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥ (Anonymous)

4. अदातृमानसं क्वापि न स्पृशन्ति कवेर्गिरः । अनुष्टुप्
दुःखायैवातिवृद्धस्य विलासास्तरुणीकृताः ॥ BP., p. 24.

5. अद्य धारा निराधारा निरालम्बा सरस्वती । अनुष्टुप्
पण्डिताः खण्डिताः सर्वे भोजराजे दिवं गते ॥ BP., p. 79

6. अद्य धारा सदाधारा सदालम्बा सरस्वती । अनुष्टुप्
पण्डिताः मण्डिताः सर्वे भोजराजे भुवं गते ॥ BP., p. 80

7. अधरस्य मधुरिमाणं कुचकाठिन्यं दृशोश्च तैक्ष्ण्यं च । आर्या
कवितायां परिपाकं ह्यनुभवरसिको विजानाति ॥ BP., p. 17

8. अनुचितमिदमक्रमश्च पुंसां
यदिह जरास्वपि मान्मथा विकाराः । पुष्पिताग्रा SR. 1519

[(b) भूमेश्च बिम्बं for भूच्छायमैच्छन्.
(d) तन्मन्ये रविभीत for तत् ··· पीत; आलक्ष्यते for आचक्ष्महे.]

Note : The last two feet are stated to have been composed by Kālidāsa by way of *Samasyā-pūraṇa*.

8. [(a) इदमनुचितं for अनुचितमिदं,
(b) जरस्यपि for जरास्वपि; मान्यथा (मान्मथो) for मान्मथा. विकारः for विकाराः.
(c) इदमपि for यदपि च.]

9 K.

यद्पि च न कृतं नितम्बिनीनां (विद्याकालिदासयोः)
स्तनपतनावधि जीवितं रतं वा ॥

9. अपाङ्गपातैरपदेशपूर्वै-
रेणीदृशामेकशिलानगर्याम् । उपजाति
वीथीषु वीथीषु विनापराधं BP., p. p. 62-63
पदे पदे शृङ्खलिता युवानः ॥

10. अभूत्प्राची पिङ्गा रसपतिरिव प्राश्य कनकं शिखरिणी
गतच्छायश्चन्द्रो बुधजन इव ग्राम्यसदसि । Bp., p. 59
क्षणात्क्षीणास्तारा नृपतय इवानुद्यमपरा SP. 3717
न दीपा राजन्ते द्रविणरहितानामिव गुणाः ॥ (Attributed to
भोजराजकविवर्ग)
SV. 2218 (Anonymous)

11. अम्भोजपत्रायतलोचनाना-
मम्भोधिदीर्घास्विह दीर्घिकासु । उपजाति
समागतानां कुटिलैरपाङ्गै- BP., p. 63
रनङ्गबाणैः प्रहता युवानः ॥

12. [अरुणकिरणजालैरन्तरिक्षे गतर्क्षे
चलति शिशिरवाते मन्दमन्दं प्रभाते ।] मालिनी
युवतिजनकदम्बे नाथ मुक्तौष्ठबिम्बे BP., p. 76
चरमगिरिनितम्बे चन्द्रबिम्बं ललम्बे ॥

13. अरे रामाहस्ताभरण भसलश्रेणीशरण शिखरिणी
स्मरक्रीडाव्रीडाशमन विरहिप्राणदमन । KH., p. 222

---

10. [(a) प्राची and पिङ्गा transposed.
(c) क्षणं for क्षणात्.]

12. Note : The last two feet are stated to have been composed by Kālidāsa by way of *Samasyā-pūraṇa*.

13. [(a) मधुप for भसल; हरण for शरण.]

Note : Maheśvara Nyāyālaṃkāra, commentator of the *Kāvya-prakāśa*, states that the stanza is an utterance of Purūravas at the sight of a blue lotus dropped from the hand of Urvaśi. It, however, does not occur in the editions of the *Vikramorvaśīya*, consulted by us,

सरोहंसोत्तंस प्रचलदलनीलोत्पल सखे KP. VII. 282
सखेदोऽहं मोहं श्लथय कथय क्वेन्दुवदना ॥ KA., p. 231

14. अवचनं वचनं प्रियसंनिधा- द्रुतविलम्बित SK.514, SM.88.18
वनवलोकनमेव विलोकनम् । SR.502, SV.2052 (वामनस्वामिन्)
अवयवावरणं च यदञ्चल- SP.3957 (Do)
व्यतिकरेण तदङ्गसमर्पणम् ॥ Z., p. 306., SPK., p. 169
KVS., p. 31, KH., Index, p. 12

15. अविवेकमतिर्नृपतिर्मन्त्री गुणवत्सु वक्रितग्रीवः । आर्या
यत्र खलाश्च प्रबलास्तत्र कथं सज्जनावसरः ॥ BP., p. 26

16. [अशीतेनाम्भसा स्नानं पयःपानं वराः स्त्रियः । अनुष्टुप् BP., p 78
एतद्वो मानुषाः पथ्यं] स्निग्धमुष्णं च भोजनम् ॥ SM. 109.110
(अश्विनीकुमारयोः)

17. अहो मे सौभाग्यं मम च भवभूतेश्च भणितिं शिखरिणी
तुलायामारोप्य प्रतिफलति तस्यां लघिमनि । BP., p. 56
गिरां देवी साक्षाच्छ्रुतिकलितकह्लारकलिका- Z., p. 311
मधूलीमाधुर्यं क्षिपति परिपूर्त्यै भगवती ॥ KVS., p. 33
KH., Index, p.14

---

14. [(a) गुरु for प्रिय.
(c) यदंशुक for यदञ्चल.]

16. [(a) नवाः for वराः ,
(b) मानवाः for मानुषाः]

Note : Kālidāsa is stated to have composed the last foot by way of *Samasyā-pūraṇa*.

17. [(a) भणितं for भणितिं.
(b) घटायां for तुलायां.
(c) सद्यः for साक्षात्.]

Note : The occurrence of the name of Bhavabhūti, who flourished in the seventh or eighth century, is a clear testimony against the authorship of Kālidāsa the lower terminus of whose date is generally placed in about 400 A. D.

18. उपचारः कर्तव्यो यावदनुत्पन्नसौहृदाः पुरुषाः । आर्या
उत्पन्नसौहृदानामुपचारः कैतवं भवति ॥ BP., p. 15

19. उपार्जितानां वित्तानां त्याग एव हि रक्षणम् । अनुष्टुप्
केदारोदरसंस्थानां परीवाह इवाम्भसाम् ॥ SV. 3037
Z., p. 307
KVS., p. 33
KH, Index, p.22

20. एतस्याः स्तनभारेण को नाम न जितो बली । अनुष्टुप्
सप्तद्वीपकरग्राही भवान् यत्र करप्रदः ॥ SR. (परिशिष्ट)-
विक्रमादित्य-
कालिदासयोः ।

21. एतानि निःसहतनोरसमञ्जसानि वसन्ततिलक SP. 3410
शून्यं मनः पिशुनयन्ति गतागतानि । Z., p.307, KVS., p.33
एते च तीरतरवः प्रथयन्ति ताप- KH., Index, p. 24
माल्म्बितोज्झितपरिग्लपितैः प्रवालैः ॥ SKA., p. 158, II. 28

22. एषा धारेन्द्रपरिषन्महापण्डितमण्डिता । अनुष्टुप् (defective)
आवयोरन्तरं वेत्ति राजा वा शिवसंनिभः ॥ BP., p. 55

23. कचभारात्कुचभारः कुचभाराद्भीतिमेति कचभारः । आर्या
कचकुचभाराज्जघनं कोऽयं चन्द्रानने चमत्कारः ॥ BP., p. 65

24. कविमतिरिव बहुलोहा सुघटितचक्रा प्रभातवेलेव । आर्या
हरमूर्तिरिव हसन्ती भाति विधूमानलोपेता ॥ BP., d. 69

25. [कवीनां मानसं नौमि तरन्ति प्रतिभाम्भसि ।] अनुष्टुप् BP., p.22
यत्र हंसवयांसीव भुवनानि चतुर्दश ॥ SM.4.3 (राजशेखरस्य)

---

19. [(a) अर्थानां for वित्तानां.
(b) तटाक (तडाग, तडाक) for केदार.]

21. [(b) पदानि तस्याः for गतागतानि.
(c) मार्ग for तीर.
(d) तरु for परि.]

25. Note : Kālidāsa is stated to have composed the last line by way of *Samasyā-pūraṇa*.

26. कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां — मन्दाक्रान्ता
कल्याणी ते मतिरुभयतो विस्मयं नस्तनोति । — SR 1723
न ह्येकस्मिन्नतिशयवतां संनिपातो गुणाना- — SK. 1384
मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः ॥ — Z., p. 307
KVS., p. 31
KH., Ihdex, p.26

27. किं पौरुषं रक्षति यो नवार्ता-
न्किं वाधनं नार्थिजनाय यत्स्यात् । — इन्द्रवज्रा
सा किं क्रिया या न हितानुबद्धा — BP.। p. 31
किं जीवितं साधुविरोधि यद्वै ॥

28. कीर्तिस्ते नृप दूतिका मुररिपोरंकेस्थितां भारतीं — शार्दूलविक्रीडित
मां चाकृष्य ददौ तवेति गिरिशः श्रुत्वार्धनारीश्वरः। — SR.(परिशिष्ट)
ब्रह्माभूच्चतुराननः सुरपतिश्चक्षुःसहस्रं दधौ — –विक्रमादित्य-
स्कन्दो मन्दमतिश्चकार न करस्पर्शं स्त्रियाः शङ्कितः॥ — कालिदासयोः

29. कुर्वीथाः श्वशुरस्य भक्तिमधिकां श्वश्र्वाश्च पादानतिं — शार्दूल
स्नेहं भृत्यजने प्रतीच्छ रभसाद् द्वारंगतान् बान्धवान् । — विक्रीडित
भर्तारं सुखदुःखयोरविकृतप्रेमानुबन्धोदया — SK. 526
गेहे वा विपिनेऽपि वा सहचरीवृन्देन नित्यं भज ॥ — Z.,p.312

30. कृतोपकारं प्रियबन्धुमर्कं — उपजाति
मा द्राक्ष्म हीनांशुमधः पतन्तम् । — KVS., p. 65
दूतीव मत्वा नलिनीवधूभि- — SV. 1900
र्निमीलितान्यम्बुरुहेक्षणानि ॥ — SP. 3589
(भोजनरेन्द्रस्य)

---

26. [(a) वाचः for व चं; वोढुं for श्रोतुं; ताः for तां.
(b) सा कल्याणी for कल्याणी ते; उभयथा for उभयतो.
(c) ननु for न हि; संनिवेशो for संनिपातो.
(d) अनल for उपल.]

29. [(d) वृत्तेन (कृत्येन) for वृन्देन.]

Note : Some MSS. of SK. ascribe it to Kālidāsanandin.

31. क्रमसरलितकण्ठं प्रक्रमोल्लासितारं — मालिनी
तरलितवलिलेखासूत्रसर्वस्वमस्याः । — SR. 523 (राजशेखरस्य)
स्थितमतिचिरमुच्चैरग्रपादाङ्गुलीभिः — SK. 936
करकलितसखीकं मां दिदृक्षोः स्मरामि ॥ — KVS., p. 31
KH., Index, p. 30

32. क्काकृत्यं शशलक्ष्मणः क्क — शार्दूलविक्रीडित
च कुलं भूयोऽपि दृश्येत सा — SK. 999, SV. 1343
दोषाणामुपशान्तये श्रुतमहो — KH., p. 223, Z., p. 308
कोपेऽपि कान्तं मुखम् । — SD. Under III. 240
किं वक्ष्यन्त्यपकल्मषाः कृत- — KP.,IV.53,KVS., p.p.31-33
धियः स्वप्नेऽपि सा दुर्लभा — DH., p. 165-166, DHL., p. 66
चेतः स्वास्थ्यमुपैहि कः खलु — EV., p. 109, KA., p. 104
युवा धन्योऽधरं पास्यति ॥ — KU., p. 186, SKA., p. 127
SPK., p. 354

33. क्षीरोदाम्भसि मज्जतीव दिवस-
व्यापारखिन्नं जगत् — शार्दूलविक्रीडित
तत्क्षोभाद् जलबुद्बुदा इव — SK. 390
भवन्त्यालोहितास्तारकाः । — (विक्रमादित्यचण्डाल-
चन्द्रः क्षीरमिव क्षरत्य- — विद्याकालिदासानाम्)
विरतं धारासहस्रोत्करै- — SR. 927
रुद्ग्रीवैस्तृषितैरिवाद्य कुमु- — (चतुर्णाम्)
दैर्ज्योत्स्नापयः पीयते ॥

---

31. [(a) कण्ठ for कण्ठं; प्रक्रमोल्लासितोर for ० तारं.
(b) रेखा for लेखा; सर्वाङ्ग for सर्वस्व.]

Note : The verse occurs in Rājaśekhara's *Viddhaśālabhañjikā* (iii.3).

32. [(a) क्काकार्यं for क्काकृत्यं.
(b) दोषाणां प्रशमाय मे for दोषाणामुपशान्तये; शान्तं for कान्तं.
(c) रेखैव for स्वप्नोऽपि; सान्यादृशी for सा दुर्लभा.
(d) जनो for युवा; धुरं for धरं; धास्यति for पास्यति.]

[(b) तरन्त्या for भवन्त्या.]

Note : The order of lines in S R. in c d a b.

34. छिन्नमिन्दुमण्डलमैन्दवं विलुलितं स्रग्भारनद्धं तमः
प्रागेव प्रथमानकैतकशिखा लीलायितं सुस्मितम् । शार्दूल-
शान्तं कुण्डलताण्डवं कुवलयद्वन्द्वं तिरोमीलितं विक्रीडित
वीतं विद्रुमसीत्कृतं न हि ततो जाने किमासीदिति ॥ BP., p.56

35. चेतोभुवश्चापलताप्रसङ्गे
का वा कथा मानुषलोकभाजाम् । उपजाति
यद्दाहशीलस्य पुरां विजेतु- BP., p. 16
स्तथाविधं पौरुषमर्धमासीत् ॥

36. जगति विदितमेतत्काष्ठमेवासि नूनं
तदपि च किल सत्यं कानने वर्धितोऽसि । मालिनी
नवकुवलयनेत्री पाणिसङ्गोत्सवेऽस्मि- BP., p. 59
[न्मुसल किसलयं ते तत्क्षणाद्यन्न जातम् ॥]

37. जम्बूफलानि पक्वानि पतन्ति विमले जले । अनुष्टुप्
कपिकम्पितशाखाभ्यो [गुलुगुग्गुलुगुग्गुलु ॥ BP., p. 67

38. जाते जगति वाल्मीकौ शब्दः कविरिति स्थितः । अनुष्टुप्
व्यासे जाते कवी चेति कवयश्चेति दण्डिनि ॥ SM. IV. 75
KVS., p.32, p 33
KH., Index, p 36

39. तथैव संकल्पशतैरनङ्ग उपजाति
प्रसह्य नीतोऽस्यनयातिवृद्धिम् । SR. (परिशिष्ट)
आकृष्य चापं श्रवणोपकण्ठे –विक्रमादित्यकालिदासयोः
मयैव मुक्तस्तव बाणमोक्षः ॥

40. तारतारतरैरेतैरुत्तरोत्तरतो रुतैः । अनुष्टुप्
रतार्ता तित्तिरो रौति तीरे तीरे तरौ तरौ ॥ SP.544, Z., p.308
KVS., p. 33
KH., Index, p.48

---

36. Note : Kālidāsa is stated to have composed the first three feet by way of *Samasyā-pūraṇa*.

37. Note : Kālidāsa is stated to have composed the first three feet by way of *Samasyā-pūraṇa*.

38. [(a) याते for जाते; कविरित्यभवद्ध्वनिः (कविरित्यभिधाभवत्) for शब्दः··· स्थितः .

(b) कवी इति ततो व्यासे for व्यासे ··· कवी; त्वयि for चेति.]

41. ते यान्ति तीर्थेषु बुधा ये शम्भोर्दूरवर्तिनः । अनुष्टुप् (defective)
यस्य गौरीश्वरश्चित्ते तीर्थं भोज परं हि सः ॥ BP., p. 62

42. त्यज मनसिज चापाकर्षणक्लेशमुच्चैः मालिनी
त्रिभुवनविजयस्ते साधितो वेधसैव । SR. (परिशिष्ट)
इयमनुनयलीलासङ्गिनीरन्ध्रपीन- –विक्रमादित्य-
स्तनभरदरनम्रा निर्मिता यन्मृगाक्षी ॥ कालिदासयोः

43. दिनेषु गच्छत्सु मधूकपाण्डुरं
तदीयमाश्याममुखं स्तनद्वयम् । वंशस्थविल
समुद्वयोर्वारणदन्तकोषयो- SV. 1543
र्बभार कान्ति गवलापिधानयोः ॥

44. [दिवा काकरुताद्भीता] रात्रौ तरति नर्मदाम् । अनुष्टुप्
[तत्र सन्ति जले ग्राहाः] मर्मज्ञा सैव सुन्दरी ॥ BP., p. 68

45. दिवापि जलदोदयादुपचितान्धकारच्छटा- पृथ्वी
जटालिततटीमिमां विशति विस्मरन्ती भयम् । SK.788, Z., p.308
तमालतरुमण्डितावटनिरस्तभानुद्युति KVS., p. 31
धृताभिसरणव्रता शबरसुन्दरी कन्दरीम् ॥ KH , Index, p.53

46. द्वित्रिमुचुकुन्दमुकुल- आर्या
स्त्रिचतुरकुसुमक्रमेणलवलीषु । KVS., p. 32
पञ्चषफलिनीकलिको KH., Index, p. 55
जयति हिमर्तुर्नवावतारः ॥ SM., p. 232, V. 4 (कस्यापि)

47. न वक्ति प्रेमार्द्रं न खलु परिरम्भं रचयति शिखरिणी
स्थितौतस्यां तस्यां करकमललीलां न सहते । SK. 504
स्मितज्योत्स्नाकान्तं मुखमभिमुखं नैव कुरुते Z., p. 308
तथाप्यन्तःप्रीतिं वपुषि पुलकोऽस्याः कथयति ॥ KVS., p. 31
KH., Index, p.57

---

43. Note : This verse appears to be an imitation, by a later poet, of the *Raghuvaṃśa*, iii.8.

44. Note : To Kālidāsa are attributed the second and the last feet said to have been composed by way of *Samasyā-pūraṇa*.

45. [(c) मण्डितां वट for मण्डितावट.]

48. पयोधराकारधरो हि कन्दुकः — वंशस्थविल, SM. 66.5
करेण शेषादपहन्यते मुहुः । — Z., p. 308, BP., p. 69
इतीव नेत्राकृतिभीतमुत्पलं — KVS., p. 32, p. 33
तस्याः प्रसादाय पपात पादयोः ॥ — KH., Index, p. 61
Verity–SP. 3927

49. पादन्यासं क्षितिधरगुरोर्मूर्ध्नि कृत्वा सुमेरोः
क्रान्तं येन क्षपिततमसा मध्यमं धाम विष्णोः । — मन्दाक्रान्ता
सोऽयं चन्द्रः पतति गगनादल्पशेषैर्मयूखै- — SV. 561
र्दूरारोहो भवति महतामप्युपभ्रंशनिष्ठः ॥

50. पिनष्टीव तरङ्गाग्रै- — अनुष्टुप्
रर्णवः फेनचन्दनम् । — SR. 935
तदादाय करैरिन्दु- — KU., p. 37, p. 197 (anonymous)
र्लिम्पतीव दिगङ्गनाम् ॥ — SM., p 263, V. 23 (व्यासस्य)

51. प्राप्य प्रमाणपदवीं को नामास्ते तुलेऽवलेपस्ते । — आर्या
नयसि गरिष्ठमधस्तात्तदितरमुच्चैस्तरां कुरुषे ॥ — BP., p. 25

52 प्रियायां स्वैरायामतिकठिनगर्भालसतया — शिखरिणी
किराते चाकर्णं धृतधनुषि धावत्यनुपदम् । — SK 1863
प्रियाप्रेमप्राणप्रतिभयवशाकूतविकलो — SR. 1169
मृगः पश्चादालोकयति च मुहुर्याति च मुहुः ॥ — Z., p. 308
KVS., p, 31
KH , Index, p. 68

---

48. [(b) अभि for अप; इव ताड्यते for अपहन्यते.
(d) स्त्रियः for तस्याः .]

50. [(b) उदधिः (समुद्रः) for अर्णवः .
(d) दिगङ्गनाः for दिगङ्गनाम्.]

52. [(a) यातायां (Aufrecht धीरायां) for स्वैरायां.
(b) चाकर्णीकृत for चाकर्णं धृत.
(c) प्राणः for प्राण; वशाज्जातविवशो (रसाज्ञानविवशो) for वशा — विकलो.]

53. बहूनामल्पसाराणां समवायो दुरत्ययः । अनुष्टुप्
तृणैर्विधीयते रज्जुर्बध्यन्ते तेन दन्तिनः ॥ BP., p. 28
SP. 1326 (Included among the stanzas stated to have been culled from works on Rājanīti and Smṛtī as well as from the epics.)
Sm. 110 (Anonymous)
SV.2742(व्यासमुनि)

54. [भोजनं देहि राजेन्द्र घृतसूपसमन्वितम् ।] अनुष्टुप्
माहिषं च शरच्चन्द्रचन्द्रिकाधवलं दधि ॥ BP., p.17
SM. 109. 131

55. मत्तानां कुसुमरसेन षट्पदानां प्रहर्षिणी
शब्दोऽयं परभृतनाद एष धीरः । KVS., p. 34
कैलासे सुरगणसेविते समन्तात् KH., Index, p. 72
किंनर्यः कलमधुराक्षरं प्रगीताः ॥ DR. under iii. 16
(Citae from *Vikramorvaśīya.*)
Z., p. 309

---

53. [(a) अप्यसाराणां for अल्पसाराणां; हि दारुणः (दुर्जयः) for दुरत्ययः.
(b) दन्तिनश्च तैः for तेन दन्तिनः S M. reads the line thus :—
तृणैरविद्यते रज्जुर्यया (तया) नागोऽपि बध्यते.]

54. [(a) शाकसूपघृतान्वितम् for घृत ··· समन्वितम्.]

Note : To Kālidāsa is attributed the latter half of the verse by way of *Samasyā-pūraṇa.*

55. [(a) आकाशे for कैलासे.
(d) किंनार्यः for किंनर्यः .]

Note : The verse occurs in the northern recension of the *Vikramorvaśīya* (I.3) of Kālidāsa.

56. मण्डलाभोगिनस्तुङ्गाः स्तनाः स्त्रीणामसाधवः । अनुष्टुप्
यतो दत्तकरेऽद्यापि गोपल्लीग्रहणोद्यतः ॥ SR.(परिशिष्ट)
विक्रमादित्य-कालिदासयोः ।

57. मधु तिष्ठति वाचि योषितां सुन्दरी
हृदि हालाहलमेव केवलम् । KH., Index, p. 72.
अत एव निपीयतेऽधरो SV. 3380
हृदयं मुष्टिभिरेव ताड्यते ॥ (कालिदासमाघयोः)

58. महाराज श्रीमन् जगति यशसा ते धवलिते
पयःपारावारं परमपुरुषोऽयं मृगयते । शिखरिणी
कपर्दी कैलासं करिवरमभौमं कुलिशभृ- BP., p. 16
त्कलानाथं राहुः कमलभवनो हंसमधुना ॥

59. [मुद्गदाली गदव्याली कवीन्द्र वितुषा कथम् ।] अनुष्टुप्
अन्धवल्लभसंयोगे जाता विगतकञ्चुकी ॥ BP., p. 27

60 मुहुरङ्गुलिसंवृताधरोष्ठं
प्रतिषेधाक्षरविक्लवाभिधानम् । मालभारणी
मुखमंसविवर्ति पक्ष्मलाक्ष्याः SV. 1273
कथमप्युन्नमितं न चुम्बितं नु ॥

61. मेरौ मन्दरकन्दरासु हिमवत्सानौ महेन्द्राचले
कैलासस्य शिलातलेषु मलयप्राग्भारभागेष्वपि । शार्दूलविक्रीडित
सह्याद्रावपि तेषु तेषु बहुशो भोज श्रुतं ते मया BP., p. 62
लोकालोकविचारचारणगणैरुद्गीयमानं यशः ॥

62. यत्त्रैलोक्यमनोरथस्य परमं पात्रं मनोजन्मना शार्दूलविक्रीडित
यच्चास्त्रं हरनिर्जितेन जगतीं जेतुं चिरादर्जितम् । SK. 811
यन्मे श्रोत्ररसायनं कथमहो प्राप्तं तदेतन्मया Z., p. 31
रूपं लोचनपीयमानविगलल्लावण्यपूरं पुरः ॥ KVS., p. 31
KH., Index, p. 76

63. यत्त्वन्नेत्रसमानकान्तिसलिले मग्नं तदिन्दीवरं शार्दूलविक्रीडित
मेघैरन्तरितः प्रिये तव मुखच्छायाभिरामः शशी । SK. 976

---

59. Note : To Kālidāsa is attributed the latter half of the verse by way of *Samasyā-pūraṇa.*

62. [(d) वपुः for पुरः .]

ये च त्वद्गमनानुकारिगतयस्ते राजहंसा गता- SV.1366
स्त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥ (यशोवर्मणः)
KU, p.12 (anonymous)
SD. ST., p. 47
SPK., p. 412, p. 553

64. यस्यास्ति सर्वत्र गतिः स कस्मा-
त्स्वदेशरागेण हि याति खेदम्।
तातस्य कूपोऽयमिति ब्रुवाणाः
क्षारं जलं कापुरुषाः पिबन्ति ॥

उपजाति
BP., p. 25
SV. 2902 (पञ्चतन्त्रके)

65. यं यं नृपोऽनुरागेण संमानयति संसदि।
तस्य तस्योत्सारणाय यतन्ते राजवल्लभाः ॥

अनुष्टुप्
BP., p. 26

66. रक्तस्त्वं नवपल्लवैरहमपि
श्लाघ्यैः प्रियाया गुणै-
स्त्वामायान्ति शिलीमुखाः
स्मरधनुर्मुक्ताः सखे मामपि।
कान्तापादतलाहतिस्तव
मुदे तद्वन्ममाप्यावयोः
सर्वं तुल्यमशोक केवलमहं
धात्रा सशोकः कृतः ॥

शार्दूलविक्रीडित SR. 770
(anonymous) SV. 1364
(यशोवर्मणः) KVS., p.34, p.76
KH., p. 223, KK., p. 157
DH. p.p. 90-91 (anonymous)
KA., p. 24 (Anonymous)
KU., p.65 (anomymous)
RG., p. 476

67. रक्ताशोक कृशोदरी क नु
गता त्यक्त्वानुरक्तं जनं
नो दृष्टेति मुधैव चालयसि
किं वातावधूतं शिरः।
उत्कण्ठाघटमानषट्पद-
घटासंघट्टदष्टच्छद-

शार्दूलविक्रीडित SM. 43.35
(वसुनागस्य) KP. Chap. VII,
V. 29s, KH., p. 224
KA., p. 203 (Anonymous)
See Vik., cl. Panlit. p. 127

---

63. [(b) अन्तरितं for अन्तरितः; छायानुकारी (०नुकारः) for छायाभिरामः.
(c) योपि for ये च; छायानुसारि for ० नुकारि,
(d) देवेन for दैवेन.]

64. [(b) नाशं for खदेम्.]

66. [(b) तथा for सखे.
(c) सत्यं for तद्वत्.]

स्तत्पादाहतिमन्तरेण भवतः
पुष्पोद्गमोऽयं कुतः ॥

68. राजाभिषेके मदविह्वलाया — उपजाति
हस्ताच्च्युतो हेमघटो युवत्याः । — BP , p. 75
सोपानमार्गं प्रकरोति शब्दं — SPK., p. 374
टटं टटं टंट टटं टटं टम् ॥

69. लक्ष्मीक्रीडातडागो रतिधवल- — स्रग्धरा
गृहं दर्पणो दिग्वधूनां — SP. 3644, SV. 2005
पुष्पं श्यामालतायास्त्रिभुवन- — (Anonymous) BP., p. 58
जयिनो मन्मथस्यातपत्रम् । — Z., p. 309, KVS., p. 33
पिण्डीभूतं हरस्य स्मित- — KH., Index, p 82
ममरसरित्पुण्डरीकं मृगाङ्को
ज्योत्स्नापीयूषवापी जयति
सितवृषस्तारकागोकुलस्य ॥

70. वनिताकरतामरसाभिहतः — तोटक SM. 66.7 (दण्डिनः)
पतितः पतितः पुनरुत्पतसि । — Z., p. 310, KVS., p. 32
ध्रुवमस्ति हि कन्दुक ते हृदयं — KH., Index, p. 83, p. 85
दयिताधरसङ्गमलुब्धमिव ॥ — BP. ? p. 68

---

67. [(a) त्यक्त्वां for त्यक्त्वा.
(b) यत् for किं; वाताभिभूतं for ० वधूतं.
(c) घृष्य (घृष्ट) for दष्ट.]

68. [(a) तव for राजा; मदनातुराया for मदविह्वलाया.
(c) लुठन् स सोपानपथे करोति.]

69. [(a) तडागं for तडागो.
(b) पुष्प for पुष्पं; विजये for जयिनो.
(c) स्मरस्य for हरस्य; अमृत for अमर; धुनी for सरित्; शशाङ्को for मृगाङ्को.
(d) नयति for जयति; गोलकस्य for गोकुलस्य.]

70. [(b) उत्पतितः for उत्पतसि.
(c) खल (खलु) ते कटुकं (कठिनं) हृदयं.
(d) वनिता (प्रमदा) for दयिता.]

71. ववुरेव मलयमारुतो जगुरेव | आर्या
पिकाः परारि च परुच्च । | SK. 497, Z., p. 310
उत्कण्ठाभरतरलं सखि | KVS., p. 31
मानसमेषमः किमिदम् ॥ | KH., Index, p. 83.

72. वेणी विडम्बयति मत्तमधुव्रताली- | वसन्ततिलक
मङ्गीकरोति गुणमैन्दवमास्यमस्याः । | SP. 3378, Z., p. 310
बाहू मृणाललतिकाश्रियमाश्रयेते | KVS , p 34
पुंखानुपुंखयति कामशरान् कटाक्षः ॥ | KH., Index, p. 87

73. व्यसनिन इव विद्या क्षीयते पङ्कजश्री-
र्गुणिन इव विदेशे दैन्यमायान्ति भृङ्गाः । | मालिनी
कुनृपतिरिव लोकं पीडयत्यन्धकारो | BP., p. 15
धनमिव कृपणस्य व्यर्थतामाति चक्षुः ॥

74 शिवशिरसि शिरांसि यानि रेजुः
शिव शिव तानि लुठन्ति गृध्रपादे । | पुष्पिताग्रा
अयि खलु विषमः पुराकृतानां | BP., 71
भवति दि जन्तुषु कर्मणां विपाकः ॥

75. संभोगभृष्टताडङ्कः कर्णस्तस्या विराजते । | अनुष्टुप्
नेत्रनीलोत्पलस्येव नालकं द्विगुणीकृतम् ॥ | SK. 830
(विक्रमादित्य-कालिदासयोः)

76. [सर्वस्य द्वे] सुमतिकुमती संपदापत्तिहेतू | मन्दाक्रान्ता
[वृद्धो यूना] सह परिचयात् त्यज्यते कामिनीभिः । | BP., p. 72
[एको गोत्रे] प्रभवति पुमान्यः कुटुम्बं बिभर्ति | SV. 2362
[स्त्री पुंवच्च] प्रभवति यदा तद्धि गेहं विनष्टम् ॥ | (Anonymous)

---

71. [(a) च omitted.]
72. [(d) पुंखा न for पुंखानु.]
75. [(a) एष for भृष्ट; तस्य for तस्या.]
76. Note : (1) To Kālidāsa are attributed the portions outside brackets, by way of *Samasyā-pūraṇa.*
(2) S V. reads the verse as follows :--
सर्वस्य द्वे जगति नियते संपदापच्च जन्तो-
र्वृद्धो यूना सह परिचयात् त्यज्यते कामिनीभिः ।
एको गोत्रे भवति पुरुषः संपदामाश्रयो यः
स्त्री पुंवच्च व्यवहरति चेद्विद्धि गेहं प्रनष्टम् ॥

77. सुकविद्वितयं जाने निखिलेऽपि महीतले ।
भवभूतिः शुकश्चायं वाल्मीकिस्त्रितयोऽनयोः ॥

अनुष्टुप्
BP., p. 41

78. सुतं पतन्तं प्रसमीक्ष्य पावके
न बोधयामास पतिं पतिव्रता ।
तदाभवत्तत्पतिभक्तिगौरवा-
[द्धुताशनश्चन्दनपङ्कशीतलः ॥]

वंशस्थविल
BP., p. 66

79. स्नाता तिष्ठति कुन्तलेश्वर-
सुता वारोऽङ्गराजस्वसु-
र्द्यूते रात्रिरियं जिता
कमलया देवी प्रसाद्याधुना ।
इत्यन्तःपुरसुन्दरीजन-
गुणे न्यायाधिकं ध्यायता
देवेना [प्रतिपत्ति मूढमनसा
द्वित्राः स्थिता नाडिकाः ॥]

शार्दूलविक्रीडित
BP., p. 70
SK. 877
(Anonymous)
SKA (NSP, 1934).
V. 364
DR. under II. 7
SD. under III. 42

80. स्वप्न प्रसीद भगवन् पुनरेकवारं
संदर्शय प्रियतमां क्षणमात्रमेव ।
दृष्ट्वा सती निविडबाहुनिबन्धलग्नं
तत्रैव मां नयति सा यदि वा न याति ॥

वसन्ततिलक
SK. 948, SR. 806
Z., p.310 KVS. p.31
KH., Index, p. 102

---

78. Note : To Kālidāsa are attributed the first three feet by way of *Samasyā-pūraṇa*.

79. [(b) द्यूतैं for द्यूते; प्रसाद्याद्य च for प्रसाद्याधुना.

(c) सुन्दरीभिरसकृत् विज्ञापितेन क्रमात् (सुन्दरीः प्रति मया विज्ञाय विज्ञापिते) for सुन्दरी ... ध्यायता.

(d) स्थितं for स्थिता.]

Note : To Kālidāsa are attributed the first three feet and the first three initial letters of the last foot, by way of *Samasyā-pūraṇa*.

80. [(a) क्षणं for पुनः .

(c) दृष्ट्वा for दृष्टा.]

81. हंसः किस्विद्विरश्चेरवतरति तटं पश्चिमस्याम्बुराशेः
क्षिप्तो व कर्णशङ्खः प्र.. ....माद्यदैरावतेन । स्रग्धरा
इत्यूहन्ते सुधांशुं मम तु मतमिदं त्वद्भयादेव देव SRK.
प्रत्यङ्मुक्तं मघोना पतति गगनतः श्वेतमत्रातपत्रम् ॥ (परिशिष्ट)

82. हाधिक् सा किल तामसी शार्दूलविक्रीडित
शशिमुखी दृष्टा मया यत्र सा KH., p. 224
तद्विश्लेषरुजान्धकारितमिदं KP. Chap. VII.
दग्धं दिनं कल्पितम् । v. 149
किंकुर्मः कुशले सदैव KA. p. 194
विधुरो धाता न चेत्तत्कथं (Anonymous)
तादृगयामवतीमयो भवति
मे नो जीवलोकोऽधुना ॥

83. हेमाम्भोरुहपत्तने परिमलस्तेयी वसन्तानिल- शार्दूलविक्रीडित
स्तत्रत्यैरिव यामिकैर्मधुकरैरारब्धकोलाहले । Z., p. 311
निर्यातस्त्वरया व्रजन्निपतितः श्रीखण्डपङ्कद्रवै- KVS., p. 34
र्लिप्ते केरलकामिनीकुचतटे खञ्जः शनैर्गच्छति ॥ KH., Index, p. 104

---

82. [(b) विच्छेद for विश्लेष.]

Note : Acc. to commentator, Maheśvara Nyāyālaṃkāra (on K. P.), this stanza is uttered by Purūravas who saw Urvaśī in a dream. The verse is, however, not found in the extant recensions of the *Vikramorvaśīya.*

83. [(a) स्तेनो for स्तेयी.
(b) प्रारब्ध for आरब्ध; कोलाहलः for ० ले.
(c) त्वरितो for त्वरया.
(d) लिप्तः for लिप्ते; तटात् for तटे.]

PART III

TRANSLATION
of
the minor poetical works and the stray verses attributed to Kālidāsa.

[As the *Maṅgalāṣṭaka* lacks charm, being a list of certain objects and gods, etc., we have not translated it. The *Navagraha-stotra* has also been left untranslated for the same reason; it invokes the *Grahas* in the trite fashion.]

BRAMARĀṢṬAKA

(As in Adyar MS.)

1. Having seen the large painted lotus, that bee became swollen. Wonderful, wonderful, what's this, what's this—thus saying it fell upon it. There was neither fragrance nor any honey-drop, nor indeed that tenderness. While turning round with its head, alas, it, with its face downcast, went out in shame.
2. That *Ketakī*, rich in fragrance and renowned in the world, is of golden hue. The hungry bee fell into the flower, mistaking it for a lotus. Blinded by the pollens of the flower, and, with its wings rent by the thorns, the bee could neither stay nor leave.
3. The bee having left the *Navamallikā*, rich in fragrance, went to the *Yūthikā*. By chance, having forsaken that too, it went afterwards to the lotus. There, being confined by the moon, that foolish creature is wailing. A fool, without contentment, is subjected to humiliation.
4. Those bees which, since (your) budding, resorted to you, are wandering outside the fruits. You, alas, do not greet them at the sight of them. Those worms, which have not come within the range of your vision, are inside your fruits. O mango tree, fie on you; you are devoid of the knowledge of who is your own and who is not your own.
5. He, who spent his life in the host of fresh lotuses, drank honey to heart's content, indulged easily in constant sport among the blossoms of *Mālatī*, resorts to the *Guñjā* plant with the mind attracted by the smell of honey. Alas, to what conditions has that very bee not come through fate ?
6. That bee, the lover of the host of lotuses, charmed by sport among the multitude of lilies, having, through ill luck, arrived in a foreign land, sets much store by the juice of *Kuṭaja* flowers.
7. This bee falls on the parrot's beak taking it to be a *Palāśa* flower. The parrot, too, wants to kill it mistaking it for a rose-apple.
8. The night will peter out, fine morning will come, the sun will rise, and the beauty of the lotus will smile—alas, alas, while the bee inside the closed lotus was thinking in this way, an elephant uprooted the lotus-plant.

Here ends the *Bhramarāṣṭaka* composed by Kālidāsa.

CĀTAKĀṢṬAKA

1. O cloud, shake it with winds, frighten it with terrible rumbling or crush it with hails. Of the *Cātaka*, whose life is saved by drops of your water, there is no other resort.

2. The *Cātaka*, when thirsty, prays to the cloud for three or four drops of water. He, too, fills it with copious water. It is strange. Here, it is the generosity of the great.

3. One can subsist by any means of livelihood. But, the prospect of the breach of family-vow is extremely unbearable.

4. O cloud, you rumble but do not give water. I, *Cātaka* bird, am perturbed. If, by chance, the south-wind blows, then where shall be I, where you and where will be a shower ?

5. Scanty water, in large tanks, is full of fibres of lotus-stalks; the lake has its shallow water gone down. The great ocean, extremely reduced, is only one handful of the sage (Agastya). Rivers like the Ganges have flowed into the ocean. So, having forsaken them, the *Cātaka* desires the water of the clouds high up.

6. While the cloud is pouring water, the seeds have sprouted up, the rivers have swollen, the creepers have blossomed, the trees have put on leaves, and people have been delighted. O *Cātaka*, I do not fully know what sin you have (committed) that only two or three drops of water fall into this beak of yours.

7. Other birds drink water from rivers as well as lakes. But, O cloud, you are the only support of the *Cātaka*.

8. O cloud, by the *Cātaka*, suffering supportless for a long time in the sky and that too with the beak upturned, even your sweet rumbling has not been heard, let alone a shower.

Here ends the *Cātakāṣṭaka* composed by Kālidāsa.

GAṄGĀṢṬAKA

1. How many eyes, how many skulls, how many skins of tigers and elephants, how many serpents, how many bits of the moon, moreover how many are you yourself ! O mother of three worlds, the host of creatures, dipping into the mass of your water, rise taking those things one by one.

2. O goddess, for those who, devoid of pride and possessed of knowledge, live on your bank and who eat sparingly and whose bodies are pure, a straw-hut is conducive to welfare but not (even) a royal mansion, guarded by hundreds of kings, inhabited by a host of women and towering like the hood of the lord of serpents.

3. What is the use of hundreds of (physical) mortifications in various holy places ? What is the necessity of those sacrifices, headed by *Jyotiṣṭoma*, full of mischief and averse to God, performed negligently ? O goddess Ganges, residence in a straw-hut on your bank produces, without any effort (on the part of the person concerned), virtue pleasing to the host of gods like Keśava (Viṣṇu) and Vāsava (Indra).

4. Those who, having gone to Gaṅgādvāra (Haridvāra) and there seated themselves on a cool slab of Himalayan stone, heard, out of curiosity, the murmur of the waves, listen, being seated on the throne atop the golden mountain, to the steady notes of the anklets of holy women who are accomplished in the musical lore.

5. O hostile mortification, be off. I will not behold your face. O wretched one, go with other things leading to heaven. The fresh particle of water of the Ganges, wafted by gentle breeze to the cheeks, is considered to cause attachment to the courtesan in the form of salvation.

6. May the Ganges, attracting the mind, dispense wellbing–the Ganges that unites with Viṣṇu, flows through the forest of the matted locks of Śiva, effects expiation, spreads, by means of water-particles, waves of merit, rends the mountain-caves, saves those who bathe in her water and moves about in heaven.

7. O mother, daughter of King Jahnu, who but your little drop of water can save, after snatching from the hands of the Lord of death, the garrulous, the deformed, the wicked, the sinful, the passionate, the perplexed, the Caṇḍāla,[1] the fickle-minded, one who has drunk poison, all that is tainted with faults and one who has been consigned to Kumbhīpāka[2] ?

8. May that Ganges, the remover of worldly grief, reside in our minds—the Ganges by meditating on which man, with his body fragile under the burden of sins, while his throat is choked with phlegm, he is perplexed, he has a gurgling sound in the throat and his body is about to be lifeless, attains salvation.

The *Gaṅgāṣṭaka*, composed by poet Kālidāsa, is concluded.

---

1. A low-born person, usually one sprung from the union of a Sudra male and a Brāhmaṇa female.

2. Name of a particular hell in which the wicked are supposed to be baked like potter's vessels.

MAHĀPADYA

1. O king, your fame shines like a bone, curd, a conch-shell, a heron and also like the teeth of an ascetic.

2. Kālidāsa, having composed this verse, which concealed his own authorship, wrote it on a leaf (or, in a letter), and gave it to poet Śaṃkara.

3-4 (a) Śaṃkara, having read the verse, joyfully and quickly went smiling, for amusement, with the letter in hand and accompanied by Kālidāsa, to the court of King Bhoja.

4 (b) Then having seen the king, he uttered blessing.

5. O king, prosperity be to you ! O poet Śaṃkara, what is it in the letter ? A poem. About whom ? It is a composition on your fame. So, let it be read. It is being read, but immediately forbid, for a moment, the jingle of the bangles in the creeper-like arms of these women of eyes beautiful like lotuses, while waving chowries.

6. Your fortunate Majesty, the world being whitened by your fame, this Supreme Being seeks the milk-ocean, Śiva the Kailāsa mountain, Indra the best of elephants, Rāhu the moon and the lotus-dwelling God seeks the swan.

7. The one, born from a single lotus-stalk, having taken water and milk, goes to all the birds. Viṣṇu, discus in hand, having held buttermilk in his lotus-like palm, goes to all the oceans. Śiva, looking on with the eye on his forehead, holds aloft all the mountains, and burns them. O king Bhoja, Lord of the earth, your beloved fame has pervaded the entire world.

8. Your Majesty, the crest-jewel of kings, the Creator in order to weigh your fame and (the mountain) Kailāsa, noticed (comparative) lightness in the latter, and, with a view to making up for the deficiency, made a bull, placed on it the consort of Umā, on his head the stream of the Ganges, in front of it the greatest of serpents and on it the wide (digit of the) moon.

9. O Lord of the earth, where indeed is the ocean of your fame and where is the ocean ? (The latter) was formerly drunk by sage (Agastya), and measured up to the boundary, it was formerly crossed by the monkey and set fire to by Rāma, it was churned by Viṣṇu and also bound (by a bridge) by Rāma.

10. O king Bhoja, may it be well with you ! You are the conqueror of the three worlds, pious and truthful. Your father took from me my ninety-nine crores of jewels. Those you soon give me. All the learned men know this to be true. If, however, some do not know as it is newly done, then give me a lac.

11. Do not be averse with the mind distressed (at the prospect of having) to do good in return. Listen to my good sayings sprinkled with the nectar of the lord of Karṇāṭa. Do I not describe quite a number of oceans, rivers, geographical regions, the Vindhya forest, the stormy wind, the moon etc. ? What have I got from them ?

Here ends the *Mahāpadya* composed by the great poet Kālidāsa.

NAVARATNAMĀLĀ

1. I meditate, within myself, on goddess Gaurī who is the female parrot inside the cage of the syllable Om, the female cuckoo for pleasure in the garden of Upaniṣads and the pea-hen in the forest of *Āgama.*[1]
2. I salute Varadā, with kind large eyes, revealing prosperity like a guide, with the lute placed over the left breast, from whom emanates music.
3. I make obeisance to the (goddess) who is delicate with darkness, the giver of bliss and immense prosperity, filled with youth and mercy and whose eyes are full of waves of ichor.
4. O Mother, may your face give me delight—the face that assumes ever new splendour due to the delight caused by the sound of the lute played with the tips of her nails, and that is full of smile charming on account of earrings of pearl.
5. I salute that consort of Śiva, who is engaged in SA, RI, GA, MA, PA, DHA, NI[2], whose beautiful fingers are set on the lute, who is calm, whose mind is tender and who is afflicted by the burden of her breasts.
6. I bow to Mātaṅgī[3] with Her hair tied at the back of Her neck, with palm-leaves as Her ear-ornaments, who shakes Her head while playing on the lute.
7. I meditate on the eye-corners of the daughter of Mataṅga—the eye-corners which are attracted by the sound of the lute, are like bees to the sweetness of the fragrance of manifest ichor, and have waves in the form of excess of mercy.
8. I salute Mātaṅgī, the Siddha-Mātaṅgī, whose body is dark-blue like broken bits of jewels (ie. sapphire), who is the doe in the forest of youth and the bee feeling the lotus in the form of music.
9.
10. He, who reads or writes this composition, called *Navaratnamālikā*, the decoration of the daughter of Mataṅga, may be God of speech Himself.

Here ends the *Navaratnamālā*, composed by Kālidāsa, the great poet.

---

1. The Vedas, sacred scriptures, Śāstras.
2. These seven symbols are used to represent the seven *Svaras* of Indian Music. The *Svaras* are *Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Pañcama, Dhaivata* and Niṣāda.
3. A form of goddess Durgā.

PUṢPABĀṆA-VILĀSA

1. May that foremost of the lovers who, fond of playing on the flute, bears on body fragrance even though the sandal-powder disappears due to pressing of the heaving breasts of the wives of the cowherds in their voluntary embraces, and, with the pair of eyes reddened owing to an indescribable beauty in the morning, protect you!

2. May Śāradā be pleased with me who have a mind to compose a luscious love-poem dwelling on the entire character, varied and reputed in the world, of the son of Nanda playing with thousands of young women.

3. Of the lady with fine eye-brows, there was great expanse of the eyes when the lover came within the range of sight, the body became horripilated when he entered the lonely house; there arose tremor all over the body when he was eager to catch the breasts, and the waist-cloth, though tight, loosened automatically when he embraced her.

4. Now the lady, with a slightly smiling face beautiful like the lotus, with eyes like those of a deer, with the skirt of the upper garment suddenly slipping off from her heaving and thick breasts, and intent on deceiving the people near by, wistfully looks at me from afar having stretched her hand near the corner of her eye for a long time.

5. O lady, look at this bower-house, amidst the *Mādhavī* creepers, which, strewn with flowers that have dropped down, is absolutely without any apertures; if the dallying women cause jingle, that is not capable of being known due to the notes of cuckooes.

6. The pink tip of the lower lip has been bitten thinking it to be a *Bimba* fruit, the locks have been dishevelled owing to race, the mark on the forehead has been wiped out by the sweat caused by fatigue, the body has been bruised by thorns; alas, are you running after a wild parrot moving your hands with jingles of bangles causing pain to ears? This your sister-in-law has (just) plucked flowers.

7. This lady, holding the dishevelled fillet of hair with one leaf-like hand, and putting the loosened skirt of the silk-cloth on the breast with another, with her body marked with sandal-paste and the lip reddened by betel-leaf, is going out of the apartment of the lover like the embodiment of the victory of the Lord of Rati (i. e. Cupid).

8. O my moon-faced lady, anxiety grows excessively at the thought that my lover will go to a far-off land, the moon, which is the delighter of the world, acts as an enemy; moreover, this sweet note of the cuckoo rouses lament, and, alas, the extremely soothing breeze is taking away life itself.

9. Peace, peace (be to her) ; Who can describe the grief of that tender-bodied lady who is simply drying up, by the contact of (her) lotus-like hands, the bed of new twigs designed for the removal of heat, and who has been reduced to embers by the flame of the flower-arrowed one (i. e. Cupid).

10. The cool-rayed one (i. e. moon) is resting on the lotus, a transparent garland of pearls is emerging from a pair of blue water-lilies, paleness resorts to the golden creeper, fresh garlands are withering due to the touch of lotus-buds— this series of omens puts an end to my desire for journey.

11. O Dūti (i. e. female messenger), alas, this pair of your lotus-like eyes has become very languid, the drops of sweat have assumed the beauty of pearls on the forehead, and respiration has been excessive. Alas, O lovely one, you have been vainly fatigued owing to going and coming in moonlight for my sake. The tender-bodied one, with eyes like those of a sacred wild deer, like a female *Cakravāka*, being unable to bear separation, and wishing to die, resorts to a bed of fresh twigs, which is almost like a heap of embers, in the agonising spring.

12. The cruelty of the delicate notes of the cuckoo, the scorching nature of the full cool-rayed one (i. e. moon), the loss of generosity of the southern breeze are, alas, making preparations for reducing that poor lady to a form to be remembered; the obstacle to that is furnished by the illusion of getting you roused by the passing (of other people) over grass etc.

13. O tender-bodied lady, do not make your eyes tearful, (otherwise) the collyrium that has been applied will be washed off; restrain the strong sigh, (otherwise) the fresh garlands on the neck will fade away; alas, do not roll on bed, (otherwise) the cosmetics on body will be reduced; the time of the arrival of (your) lover has not passed; do not think otherwise.

14. A certain moon-faced lady, causing delusion to all, holding conversation with the friend by the gesture of the tremulous eyes and brows, being surrounded by friends, and having quickly applied collyrium to the eyes, covered the pearl-necklace on her heaving breasts with the skirt of her cloth.

15. The splendour of moon smells the face of this fair-eyed lady, the lustre of the *bimba* (fruit) kisses the lower lip, a kind of the image of the beautiful lotus-buds longs for touching the breasts; the beauty of the red lotus palas having caught hold of the palms; furthermore, the brightness of the new leaf serves at her feet with great care.

16. O Dūti, all that was told by me has been performed by you; there is none in this world so much intent as you are on the welfare of others. Alas, O delicate-framed one, having gone for my sake you have been exhausted; where indeed good deeds are achieved without labour ?

17. The beloved one does not frequently encircle her *kavarī*[1] by garlands, does not repeatedly put on the forehead the mark of musk, does not again and again indulge in sport in my presence as before, and does not relate what unpleasantness has occurred.

18. O naive one, out of fear of the wicked you have forgotten all the pleasures, secret embrace, kisses on cheeks, touch of the breasts, etc. Extremely impossible now is even conversation (with you). I have no great pain even for that. I am extremely aggrieved by the fact that even your sight has become rare.

19. She, who causes shame to the spotted moon with (her) smiling face, always censures the sweet notes of parrots with

1. A braid of hair tied up, generally in a circular shape, at the back of the head.

(her) speech, discredits the breeze charged with the frag-rance of lotuses with her breath, being separated from you, is being reduced to an indescribable plight by those very objects in solitude.

20. If that slim-figured lady sings, the sound of the lute becomes jarring to the ear; if she smiles, moonlight indeed appears to be faint; even a fresh lotus looks as if faded if it be before her eyes; if her grace be seen, then the reputed lightning flash is really bereft of splendour.

21. "My attachment is greater than yours"—this your remark is true in as much as, with a desire to see me, you have come to the house right at daybreak. Moreover, you bear the colour of saffron marks over the heart, (redness) in eyes caused by wakefulness and the colour imparted by lac-dye on (your) forehead.

22. O Lord of life, in this spring season, you are suddenly pre-paring to go abroad, yet I do not now get fear of affliction, because the bright eflulgence of the moon's beams, accom-panied by the breeze of the tank, carrying the fragrance of the filaments of lilies, spreads in all directions in the nights.

23. O angry lady, having instantly given up long and unprece-dented anger caused by the friend, show your face, let the inertness of my eyes disappear. O dear, utter sweet words, let there be the delight of the shower of ambrosia into the ears, gently cast the glance soothing through (your) favour, let (my) affliction be assuaged.

24. This damsel, being depressed at heart owing to anger, does not even slightly gaze at the lover who is prostrate, is greatly and constantly afflicted when the lover goes out; when again the lover is brought by attendants, she adopts reticence; when the dearest one becomes desirous of going out, she holds her life-breath come to the throat.

25. When her speech is heard, the note of the cuckoo, indeed, becomes painful to the ear, people like the moon only before the lustre of her face is seen, the closing (and not opening) of the eyes of the female deer is really better in front of her eyes, the golden creeper is charming only so long as she is not seen.

ṚTUSAṂHĀRA

CANTO I

1. O beloved one, this summer season has arrived. When the sun is fierce, the moon attractive, the mass of water is agitated by constant bath; now it is fine at the end of the day, and Cupid is quiet.

2. The nights, with the mass of darkness dispelled by the moon, somewhere the beautiful house with fountain, the jewels and the moist sandal-paste—these, O darling, become worthy of being resorted to in summer.

3. The passionate people, in a summer night, enjoy a fragrant and beautiful mansion, the wine shaken by the breath of the mouth of the beloved and the pleasure of a passion-exciting song sung to the accompaniment of a lute.

4. The wives of the passionate people are allaying the summer heat with their buttocks covered with silk cloths and waist-chains, breasts decked with necklaces and smeared with sandal-paste and hairs fragrant after bath.

5. The mind of man is filled with passion by the feet of the women having heavy buttocks—the feet, which are extremely reddened with lac-dye, have anklets in them, and imitate the song of geese at every step.

6. Breasts, besmeared with sandal-paste, the best of necklaces white as snow, the hips with golden waist-chains—whose mind do they not fill with eagerness ?

7. Youthful damsels, with heaving breasts and joints of the body covered with drops of sweat that have appeared, having put off heavy garments, are now putting a fine piece of cloth on their breasts.

8. The sleeping Cupid is to-day being roused, as it were, by the breeze of fans, moist with sandal-water, the (touch of women's) breasts decked with necklaces and by songs sung to the accompaniment of lutes.

9. The moon having very wistfully beheld, for long at nights, the faces of women, sleeping comfortably in white mansions,

certainly becomes pale, out of shame as it were, when the night is over.

10. The earth, with circles of dust raised by unbearable wind and scorched by the fierce rays of the sun, cannot be looked at even by the people living abroad with their hearts consumed by the fire of separation from their beloved ones.

11. The deer, extremely heated by the rays of the fierce sun, with their palates parched on account of excessive thirst, having seen the sky like mixed collyrium, are running in the hope that there is water in another forest.

12. Amorous women, by their smiling, sportive and crooked glances, very soon excite passion in the minds of those living abroad even as evenings having moon as the charming ornament.

13. The serpent of crooked gait, excessively scorched by the rays of the sun and being burnt on the road by hot sands, with its face downcast, and hissing frequently, sits under the peacock.

14. The lion, with its prowess and initiative destroyed by excessive thirst, widely gaping mouth, the tongue lolling and the tips of manes drooping, while panting frequently, does not prey upon even the elephants that are nearby.

15. The tuskers, scorched by the rays of the sun, deprived of even drops of water, with their throats parched and distressed by increased thirst, are in quest of water, and do not fear even the lions that are close by.

16. The peacocks, with their body and mind fatigued by lhe sun's rays resembling the fire in which oblation has been offered, do not kill the yonder serpents having their faces entered into the plumes (of the peacocks).

17. The herd of boars, extremely scorched by sunshine, while digging, with their snouts, the pool which has *Mustā* grass in it and in which mud has dried up, is as if entering into the earth.

18. The frog, heated by the extremely scorching sun, having sprung up from the pool of slushy water, takes its seat under the hood-umbrella of the thirsty serpent.

19. The pond, with all the lotus-stalks uprooted, in which the fishes have been killed and from which the scared crane have fled away, has been filled with thick mud due to the fight of the elephants that have collected for mutual torture.

20. The thirst-stricken serpent, scorched by its poison-fire and sunshine, with the head-jewel emitting lustre due to contact with the rays of the sun, and drinking the wind with its pair of lolling tongues, does not kill the frogs.

21. The thirsty herd of buffaloes, with their upturned faces covered with foam and froth, with their reddish tongues coming out, while seeking water, have come out of the mountain-cave.

22. The outskirts of the forest, with young grass and sprouts withered by strong forest-fire, with the dried leaves blown up by the force of violent wind, with the water reduced all around by the heat of the sun, cause terror when gazed on.

23. The flocks of birds, on the trees having withered leaves, are gasping, the fatigued monkeys go to the mountain-bower, the herd of *Gavayas*,[1] longing for water, roams all around (and) the naive *Śarabhas*[2] raise water from the wells.

24. On all sides, the grounds are quickly and completely scorched by the fire which has the lustre of vermilion clear like the newly blossomed wild safflower, whose speed has been increased by force of the voilent wind and which is eager to hug the tree-tops on the bank and the lips of the creepers.

25. The forest-fire, augmented by the wind, is burning in the mountain-caves, makes a loud cracking sound in the withered bamboo-groves, being increased in the midst of straw, spreads in a moment, and being caught by their hairs, is burning them.

26. On the outskirts of the forest, the fire, driven by the wind, has increased immensely as it were among the wild silk-cotton trees; shines radiant as gold in the hollow of trees, and having soon climbed up the trees whose leaves and branches have become fully developed, is wandering all around.

---

1. A species of ox.
2. *Śarabha* – a young elephant or a fabulous animal with 8 legs, supposed to be stronger than a lion.

27. The elephants, *Gavayas*[1] and lions, with their body heated by fire, have assembled together like friends after giving up hostile attitude to one another and, out of distress caused by the fire, having emerged from the interior of the forest,[2] enter into the river from the extensive bank.

28. May your summer, in which water littered with a host of lotuses, which is charming by the fragrance of *Pāṭala*[3] flowers, when bath in water is pleasant and the moon-beam is enjoyable, be happily spent in the company of women on mansions in which melodious songs are sung at night.

Here ends the description of summer.

---

1. See f. n. 1 at p. 159.
2. *Kakṣa* – the word may also mean 'hiding place'.
3. The trumpet flower.

CANTO II

1. O darling, the advent of the rains, dear to the passionate people and endowed with great kingly lustre, has arrived with elephants in rut in the shape of clouds surcharged with water, banners in the shape of lightning and drums in the form of thunder.

2. The sky is overcast all around with clouds which, with the lustre of dark-blue lotuses, are, at some places, like a mass of mixed collyrium and, at others, have assumed the beauty of the breasts of women in the family way.

3. The clouds, with rumbling pleasant to the ear, carrying a mass of water, begged by a multitude of thirsty *Cātakas,* are passing gently discharging many a shower.

4. The clouds, with drums in the form of thunder, holding the rainbow, fitted with the string of lightning, are forcibly striking, with fierce arrows in the shape of very sharp torrents, the hearts of the people staying abroad.

5. The earth, covered with sprouts of grass like split *Lapis lazuli*, with fresh banana leaves and with *Indragopaka* insects, looks like a courtesan adorned with jewels of the white and other colours.

6. To-day the peacocks, always crying pleasantly, eager for festivity, with their expansive plumes spread out, longing for the hurried embrace and kisses, have started dancing.

7. The rivers, felling the trees on the bank all around, with turbid water of increased speed, are, like very wicked women of amorous feelings, rushing towards the sea.

8. The *Vindhya* forests, decked with a mass of grass with tender shoots, the wonderful blue wounds on the faces of roes and with trees in which leaves have appeared, are carrying away the mind.

9. The sandy forest (on river-bank), covered all around by the alarmed deer with their faces beautified by quivering eye-lotuses, causes the eagerness of mind.

10. The women, proceeding to keep an appointment, are going, out of passion, with their paths shown by the flashes of lightning even at nights rendered pitch-dark by the cloud rumbling frequently and loudly.

11. The women, with their minds highly agitated by the clouds rumbling deeply and fiercely and by lightning flashes, are ceaselessly embracing, in their beds, the dear ones even though they have committed offence.

12. The ladies of those, who are abroad, with their fine *Bimba*-like lips moistened by tears flowing from their lotus-like eyes, giving up garlands, ornaments and cosmetics, remain disappointed.

13. Pale-white fresh water, with insects, dust and grass, moving in a zigzag course like a serpent and looked on by the scared host of frogs, is flowing downward.

14. The naive and eager bees, with humming pleasant to the ear, leaving aside the lotus-plant, shorn of leaves and flowers, are, in the hope of fresh lotus, falling on the circular plumes of the dancing peacocks.

15. The cheeks, radiant like clear lotuses, of wild elephants rutting on account of the rumbling of new clouds and trumpeting again and again, are covered with ichor accompanied by swarms of bees.

16. The mountains, with their boulders kissed by the drooping clouds surcharged with water, covered on all sides with falls, are causing eagerness by the longing peacocks which have started dancing.

17. Whom does not the breeze render eager—the breeze which, shaking the forest of *Kadamba*,[1] *Sarja*,[2] *Arjuna*[3] and *Ketaki*[4] trees, is fragrant with their flowers, and cool by its contact with the cloud filled with water.

18. The women, with their hairs hanging down to their hips, with fragrant flowers used as ornaments, with their breasts

---

1. *Nauclea cadamba*.
2. *Śāla* tree (*Vatica robusta*).
3. *Terminalia arjuna*.
4. *Pandanus odoratissimus*.

accompanied by necklaces and with their wine-smelling faces, are causing delight to the passionate people.

19. The clouds, decked with lightning and rainbow and surcharged with water, and women, radiant with waist-chains and jewelled earrings, are simultaneously carrying away the minds of those who are abroad.

20. To-day the women are wearing, on their heads, garlands woven with *Kadamba*, fresh *Keśara*[1] and *Ketakī*, and on their ears, ornaments made, according to their desire, of the buds of flowers of *Kakubha*[2] trees.

21. The women, with their limbs besmeared with black Aloe and plenty of sandal-paste and their locks rendered fragrant by flower-ornaments, having heard in the evening the rumbling of clouds, are hurriedly entering into bed-rooms from the apartments of their elders.

22. The hearts of the women of travellers, afflicted by their separation, are carried away, as it were, by the towering clouds, accompanied by rainbow, which are blue like blue lotuses, bending low by the (weight of) water, driven by gentle wind and moving slowly.

23. The fringe of the forest, with the heat removed by the sprinkling of fresh water, is delighted, as it were; by the *Kadamba* trees all around that have blossomed; (it) danees, as it were, by the trees whose branches are shaken by the wind, and as if laughs by the tips of the buds of the *Ketakī*.

24. This season, with masses of clouds, is like a lover making, on the heads of women, garlands of *Bakula* accompanied by *Mālatī* flowers, wild flowers in bloom as well as by the buds of *Yūthikā*, and ear-ornaments by the wild *Kadamba* flowers in bloom.

25. The women are wearing necklaces on the high tips of their breasts, fine white cloth on their expansive buttocks and, in their waist, by the folds of the skin, the line of hairs that have grown owing to the sprinkling of fresh water-drops.

---

1. *Mimusops elengi.*

2. Same as *Arjuna* above.

26. Assuming coolness due to contact with fresh water-drops, the wind, which is the destroyer of trees bending low under the weight of flowers and is fragrant with the pollens of *Ketakī* flowers, is carrying away the minds of those living abroad.

27. The clouds, bent low by water, is as if causing delight, by sprinkling water, to the *Vindhya* heated by the extremely severe flames of the summer-fire thinking 'this is a great shelter to us bent under the weight of water.'

28. May this rainy season, charming by many virtues, the delighter of women, the unfailing friend of trees, branches and creepers and like the very life of creatures, grant you the good things that are often desired !

Here ends the description of the rains.

CANTO III

1. The slim-figured autumn, wearing a cloth in the form of *Kāśa* flowers, with a lovely face in the shape of lotuses in bloom, charming by the jingling of anklets in the form of the cackling of the passionate geese, beautiful with the slightly ripe *Śāli* paddy, has arrived like a new bride with a handsome appearance.

2. By *Kāśa* flowers the earth, by the moon the nights, by the geese the river-water, by lilies the tanks, by the *Saptacchada* trees, bent low under the burden of flowers, the outskirts of the forest and by *Mālatī* flowers the pleasure-gardens have been whitened.

3. To-day the rivers, with multitudes of waist-chains in the form of lovely restless *Sapharīs*,[1] with necklaces in the form of geese at the fringes, with the bullocks, in the shape of the extensive verges of banks, are slowly flowing like passionate women.

4. At places, by reason of the clouds, white like silver, conch-shell and lotus-stalk, which, with the water discharged, are driven by the force of wind and are moving in a hundred pieces due to lightness, the sky looks like a king fanned by best chowries.

5. The beautiful sky having the lustre of a mass of mixed collyrium, the ground reddened by the *Bandhūka* flowers, the river-banks with the ground covered by lovely lotuses —which young man on earth is not filled with longing by all these ?

6. Whose heart does not the *Kovidāra* tree rend asunder—the *Kovidāra* the beautiful tips of whose branches are shaken by gentle breeze, which are laden with blossoms and have tender tips of leaves, and whose honey is completely drunk by the intoxicated bees.

7. The night, wearing teeming ornaments in the form of multitude of stars, having the face in the shape of the moon freed

1. A kind of small glittering fish.

from the siege of clouds, putting on a piece of white silk in the form of moonlight, is daily waxing like a young woman.

8. The rivers, which have their waves struck apart by the faces of *Kāraṇḍavas*,[1] their banks filled with hosts of *Kādambas*[2] and *Sārasas*,[3] and are covered with pollens of lotuses, are causing delight to people all around by the cackling of ducks.

9. The moon, the feast to eyes, with beams attractive to the heart, the gladdener, showering dew-drops, is excessively burning the body of the women smitten by the poisoned shafts in the form of separation from their husbands.

10. The wind slightly shaking the *Śāli* paddy, bent low by the burden of its yield, the *Kuravaka* plants bent by blossoms and the lotus-plant with a host of lotuses in bloom, is forcibly distracting the minds of youths.

11. The clear tanks, decked by pairs of passionate ducks and by the lotuses and lilies in bloom, with ripples raised by gentle morning breeze, suddenly cause longing in the heart.

12. To-day rainbow has disappeared from the clouds, lightning, the banner of the firmament, does not flash, the cranes do not shake the sky by the flapping of their wings and the peacocks do not look at the sky with faces upturned.

13. Cupid approaches the sweetly singing ducks leaving aside the peacocks bereft of dance. The beauty of blossoms has gone to *Saptacchada* tree having abandoned the *Kadamba, Kuṭaja, Arjuna, Sarja* and *Nīpa*.[4]

14. The pleasure-gardens, pleasant by the fragrance of *Śephālikā* flowers, resonant with multitudes of birds resting at ease, having the eye-lotuses of roes living in the outskirts, are filling the minds of men with longing.

15. The morning breeze, frequently shaking the white and other kinds of lotuses as well as lilies, rendered all the more cool by their contact, and shaken by the dew-drops attached to the ends of leaves, is causing extreme eagerness.

---

1. A sort of duck.
2. A kind of goose.
3. The Indian crane, or swan, acc. to some.
4. It generally means *Kadamba*. But, as *Kadamba* has already been mentioned, it perhaps denotes a different species of *Kadamba*.

16. The frontier regions, with the grounds covered by *Śāli* bearing crops, decked by a number of cows staying at ease, and resonant with ducks and cranes, are causing delight to people.

17. The graceful gait of women has been surpassed by ducks, the beauty of their moon-faces by the lotuses in bloom, their glances, quivering on account of passion, by blue lotuses and the beautiful amorous movements of their eye-brows by slender waves.

18. The *Śyāmā* creepers, whose new leaves are bent by the burden of blossoms, take away the beauty of the women's arms adorned with ornaments, and the *Navamālikā* flowers beautiful like *Aśoka* flowers, (take away) the beauty of the moon in the shape of white smile shining on their lips.

19. Ladies are filling their hairs, extremely thick, dark and having curly ends, with fresh *Mālatī* flowers and putting various blue lotuses in their ears adorned with golden ornaments.

20. To-day women, with delighted minds, are adorning their breasts with necklaces smeared with sandal-paste, their huge hips with waist-chains and their feet-lotuses with sweetly jingling anklets of the best kind.

21. The firmament, studded with the moon and the stars, and free from clouds, assumes the great beauty of tanks covered with lilies in bloom, filled with swans and decked with water shining like emerald.

22. In autumn the cool wind blows coming in contact with flowers; the directions, devoid of clouds, are fine, the water is free from turbidity, the earth has mud dried up, the sky, with the moon of clear beams, is wonderful with stars.

23. To-day in the morning the lotus, having the beauty of the best young damsel, being roused by the rays of the sun, blooms. The moon having set, even the lily disappears like the laughter of women when their dear ones are abroad.

24. Now the traveller, with a distracted heart, weeps having seen the beauty of the blue eyes of their beloved among the lotuses, the beauty of jingling gold ornaments in the

cacklings of passionate ducks and the fine grace of lips in the *Bandhujīva* flower.

25. The beautiful charm of autumn is going somewhere having left the beauty of the moon on the faces of women, the pleasant cackling of ducks among the jewelled anklets and the beauty of *Bandhūka* flowers in the fine lips.

26. May this autumn, like a passionate woman, with her face in the form of lotus in bloom, with her eyes in the shape of blue lotuses in bloom, wearing a white cloth in the form of new *Kāśa* flowers in bloom and with fine laughter in the form of lilies, ordain the greatest happiness to you.

Here ends the description of autumn.

CANTO IV

1. O darling, the dewy season, charming by the fresh leaves and corns, with *Lodhra* flowers in full bloom, with fully ripe *Śāli*, with lotuses vanished and with snow falling, has arrived.

2. The chests of the amorous women, with heaving breasts, are not adorned with beautiful necklaces tinged with saffron and (white) like snow, *Kunda* flower and the moon.

3. The bangles and armlets do not find place in the arms of amorous women, nor do fresh silk on their buttocks and a thin piece of cloth on their plump breasts.

4. The ladies do not adorn their hips with waist-chains beautiful with gold and jewels, nor do they adorn their lotus-like feet with anklets whose jingle is like the cackling of ducks.

5. The women, for the festivity of sexual union, besmear their body with *Kālīyaka*[1], make leafy decorations on their face-lotuses, and make their heads incensed with black aloe.

6. Young women, with their faces lean and wan due to the fatigue of sexual intercourse, (though) extremely delighted, do not laugh loudly having seen their lower lips bitten by the tips of teeth (and hence) aching.

7. The cold season, having resorted to the beauty of heaving breasts and thighs, has distress caused by their pressing, and is weeping, as it were, at dawn by means of dew-drops attaching to the tips of grass.

8. The frontier regions, overed with plenty of the yield of *Śāli*, decked by herds of roes and resonant with the pleasant cries of curlews, fill the heart with longing.

9. The tanks, decked with blue lotuses in full bloom, adorned by passionate *Kādambas*,[2] full of limpid water and extremely cool, carry away the hearts of men.

10. O darling, the ripening *Priyaṅgu* (*Śyāmā*) creeper, constantly shaken by the wind, rendered cool by frost, assumes the paleness of amorous women separated from their lovers.

---

1. A kind of sandal-wood; here, of course, sandal-paste is meant.
2. A kind of duck.

11. People, smitten by Cupid's arrow, sleep with each other's body in contact, with their face fragrant with the scent of honey and with the body rendered fragrant by their breath.

12. The merciless enjoyment of young women in sexual intercourse is indicated by their lips bearing scars of tooth-bite and by their breasts scratched by nails.

13. A certain woman, mirror in hand under the morning sun, makes up her face-lotus. The lip also, of which the essence has been fully drunk by the dearest one and which is bitten by teeth, is drawn out and looked on.

14. Another woman, with her body extremely exhausted by the fatigue of sexual intercourse, with her eye-lotuses very red due to wakefulness at night, with her dishevelled hair hanging at the fringe of the bed, is sleeping warmed by mild sun-rays.

15. Other young damsels, the ends of whose hairs are black like cloud, whose slender frames are slightly stooping on account of plump and heaving breasts, having cast off, from their heads, the garlands of consecrated flowers, bereft of pleasant smell, are dressing their hairs.

16. Another lady, with beautiful hanging dark hair and contracted eyes, with a bent body, and with lips beautifully made up, having beheld her body enjoyed by her lover, is delighted, and puts on a new red cloth.

17. Other very beautiful women, perspiring due to long amorous sport, with their slender frames loosened, and with their large thighs and ends of breasts horripilated, are applying unguents.

18. May this dewy season grant you happiness—the season which, charming by reason of many virtues, is attractive to women, in which the boundaries of villages are full of much ripe *Śali*, which is always pleasant and resonant with the cries of curlews.

Here ends the description of the dewy season.

CANTO V

1. O lady of best thighs, hear about the season called winter when the earth is covered with the fully grown *Śāli* and abundant sugarcanes, which is charming by the cries of curlews living at ease, which is dear to women and in which there is ample passion (among people).

2. In this season, the interior of the room, with windows closed, fire, heavy clothes and youthful damsels become enjoyable to people.

3. At present, sandal-paste, cool like moon-beams, the roofs of mansions, bright like the autumnal moon, and wind, cold with dense fog, do not please the minds of people.

4. The nights, cold by the fall of masses of snow, again rendered cooler by the moon-beams and endowed with beautiful ornaments in the shape of multitudes of pale stars, do not become enjoyable to people.

5. The eager women, who have taken betel-leaves, unguents and garlands, whose face-lotuses are fragrant by honey, who are perfumed with abundant black aloe, are entering the bed-rooms.

6. The passionate women, having seen their husbands, who repeatedly committed offence and were rebuked and then trembled and fainted out of fear, desirous of sexual intercourse, forgot their offences.

7. Youthful women, mercilessly and vigorously enjoyed by extremely passionate young men during long nights, are, with their bosoms exhausted by fatigue, slowly moving about at the end of night.

8. The women, with their breasts pressed by lovely bodices and bosoms dressed with red silk, are as if adorning the advent of winter with their hairs into which flowers have been placed.

9. The passionate people, with their bosoms pressed hard by the pleasant breasts of amorous women, ruddy with saffron-colour and possessing the warmth of fresh youth, are sleeping having overcome cold.

10. At nights the delighted women are, in the company of passionate people, drinking the best wine in which the lotus is shaken by the fragrant breath, which is fine, evokes desire for sexual pleasure and causes madness.

11. In the morning a woman, with her passion disappeared and with the tips of her breasts pressed down by the embrace of her husband, while looking at her body enjoyed by her dearest person, proceeds laughing from the bed-room to another room.

12. The beautiful woman, with heavy buttocks, deep navels and good waist, while carrying tresses fragrant by aloe and scented incense, from which the flower-garlands have dropped and of which the ends are curly, is leaving the bed-room.

13. To-day at dawn the women, with their faces which, beautiful like golden lotuses, are just washed with water and have eyes reaching up to the ears and red at the corners and in which the hairs are on the necks, are staying inside the house like the goddess of fortune.

14. Other young women, with slightly bent waists and afflicted by the weight of huge buttocks, moving very slowly due to the fatigue caused by the heavy breasts, are wearing garments fit for the day, having quickly put off the night clothes worn at the time of sexual intercourse.

15. Young women, while looking on the ends of breasts marked with nail-scars, touching the tips of sprout-like lips bitten by teeth and expressing delight at the dress befitting sexual intercourse liked by them, are making up their faces at sunrise.

16. May this winter season, when there are abundant preparations of molasses, which is beautiful by tasty *Śāli* and sugarcanes, in which there is vigorous amorous sport and Cupid becomes proud and which is the cause of anguish to those who are separated from their dear ones, be constantly for your well-being !

Here ends the description of winter.

CANTO VI

1. O beloved one, the Spring-fighter, with sharp shafts in the form of fully bloomed mango-blossoms, shining bow-string in the form of swarms of bees, has arrived in order to pierce the hearts of those who long for sexual intercourse.

2. The trees are full of flowers, water has lotuses in it, women are passionate, the wind is fragrant, evenings are congenial and the days are fine—all, O darling, is very beautiful in Spring.

3. This Spring imparts beauty to the tank-water, the jewelled girdles, the moon-beams, the women and the mango-trees laden with blossoms.

4. Of the coquettish women the buttocks are dressed with silk cloth reddened by the colour of *Kusumbha* flowers, and breasts with fine pieces of cloth coloured by saffron.

5. The fitting fresh *Karṇikāra* flower in the ears of women, the *Aśoka* flower and the *Navamallikā* flower in bloom in their black tremulous hairs, look beautiful.

6. Necklaces, moistened with white sandal-paste, bangles and bracelets, and girdles come in contact with the breasts, arms and buttocks respectively of the women having large hips and love-sick hearts.

7. The sweat on the faces, like golden lotuses, of women, with leafy decorations, and in the intervening space between breasts, caused by contact with pearl-necklaces, is increasing.

8. While refreshing their limbs, stricken with love and with the garment-knots loose, the women indeed are filled with longing, their dear ones having drawn near at present.

9. Cupid is making the women's bodies slim, pale, slow due to intoxication and repeatedly yawning, quick with grace.

10. To-day Cupid is staying in various ways—fickle in the women's eyes lazy by wine, hard in their breasts, low in their waists and fat in their buttocks.

11. Cupid renders the limbs of women indolent and beautiful due to sleep, their speech and their glances crooked with the contraction of eye-brows.

12. The amorous women, lazy due to wine, besmear their white breasts with sandal-paste, mixed with musk, *Priyangu*,[1] *Kālīyaka*[2] and saffron.

13. People, pierced by the arrow of Cupid, having quickly left aside heavy clothes, are putting on fine clothes coloured with lac-dye and perfumed with fragrant black aloe.

14. The male cuckoo, intoxicated by the honey of mango-blossoms, being delighted with passion, kisses its beloved one. This humming bee in the lotus is pleasantly flattering its beloved one.

15. The mango-trees, bent down with coppery clusters of fresh leaves, with their beautiful blossomed branches being shaken by the wind, are, in a large measure, filling the minds of women with longing.

16. The *Aśoka* trees, full of leaves and bearing, from the roots, multitudes of flowers red like corals, being seen, fill the hearts of youthful persons with grief.

17. The young *Atimukta* creepers, with their beautiful blossoms deeply kissed by intoxicated bees and with their bent down tender new leaves agitated by gentle breeze, being looked on, suddenly cause eagerness to the mind of the passionate people.

18. O darling, the heart of which sincere person is not pained by a host of Cupid's arrows at the sight of the great beauty of the clusters of flowers of *Kurabaka* trees which have newly bloomed, and which have the grace of the faces of lovely women ?

19. The spring having just arrived, the earth, with forests of *Kiṃśuka* trees everywhere, looking like flaming fire, shaken by the wind and bent low by blossoms, looks like a new bride wearing a red piece of cloth.

20. Is the mind of young men, fixed on lovely-faced women, not rent asunder by *Kiṃśuka* flowers having the beauty of the beaks of parrots; is it not consumed by the blossoms of *Karṇikāra* that this cuckoo again kills it by sweet notes ?

---

1. It appears to be a variety of saffron. It seems odd to take it in the sense of the creeper of this name, as does Maṇirāma, the commentator.
2. See footnote under iv. 5.

21. Even in their own homes, the modest and bashful heart of women is pertunbed by the exhilarated male cuckoos with their sweet notes and by the bees with their humming, sweet on account of intoxication.

22. In spring the wind, pleasant owing to the disappearance of frost, slightly shaking the flowering branches of mango-trees and spreading in (all) directions the notes of the cuckoo, is blowing captivating the hearts of men.

23. The lovely and lustrous pleasure-gardens, already captivating the passionate minds of young men by *Kunda* flowers, white like the laughter of graceful ladies, are (now) carrying away the heart, free from passion, of even the saint.

24. In the spring month, the women, with golden girdles hanging down, necklaces attached to breasts and their slender frames loosened by the pride of Cupid, are, along with the sweet notes of the cuckoos and the bees, forcibly carrying away the heart of men.

25. All people are delighted at the sight of mountains whose borders are decked with various lovely flowers and trees, whose slopes are filled with the notes of exhilarated cuckoos and the multitudes of whose slabs of stones are overgrown with masses of *Śaileya*.[1]

26. The traveller, having beheld the mango-trees in bloom, has his heart distressed by the separation from his wife, and (therefore) shuts his eyes, weeps, becomes full of grief, obstructs the smell with his hand and wails loudly.

27. The spring month, for evoking passion, is striking the mind of offended women by the notes of intoxicated bees and of cuckoos, by the mango-trees in bloom and also by beautiful *Karṇikāra* flowers (all of) which are like very sharp shafts.

28. May this world-conquering Cupid, whose best arrow is the beautiful mango-blossoms, bow is the good *Kiṃśuka* flower, the bow-string is the swarms of bees, spotless white umbrella is the moon, rutting elephant is the southern breeze and bards are cuckoos, dispense well-being to you, being accompanied by Spring.[1]

Here ends the *Kāvya* called *Ṛtusaṃhāra* by the poet *Kālidāsa*.

---

1. Benzoin.

ADDITIONAL VERSES

1. The hearts of high-minded ladies have been slightly shaken by the breeze rendered fragrant by the mango trees in bloom, and afflicted by the ear-soothing notes of the songs of intoxicated cuckoos and bees.

2. In the spring season, the women too, in the mansion rendered cool by slight fog, perfume their beautiful heads with *Campaka* flowers and decorate their breasts, accompanied by necklaces, with beautiful flowers.

3. The women, bent low under the weight of the breasts, with their pale red faces having the lustre of golden lotuses, with the fringes of breasts moist with sandal-paste and with necklaces placed over them and with amorous glances, rouse passion in the greatest sages who are tranquil.

5. People long for the shade of trees, again desire to have the moon-beams at night, go to the pleasantly cool mansion to sleep, and due to coolness closely embrace their wives.

6. Now Spring laughs at the women's sweet word by the delightful sweet songs of cuckoos, the radiance of their teeth in smile by the lustre of *Kunda* flowers and the beauty of their palms like fresh leaves by the leaves having the lustre of corals.

7. The face-lotus fragrant with honey, the eyes coppery like *Lodhra* flowers, the lovely locks full of new *Kurabaka* flowers, the pair of heavy breasts and the similar buttocks—which thing of the women does not now serve to evoke passion?

8. May the Spring season, the best of seasons, with southern breeze, pleasant by the (notes of the) cuckoo, fragrant due to the sprinkling of sweet-scented honey and surrounded by various (types of) swarms of bees, be conducive to your happiness!

9. Having seen the way utterly devoid of water, the fawn-eyed ladies, wooing their husbands fatigued by living abroad, while causes to enter(the rooms) seem to excite desire.

10. The charming dusk, clear moonlight, the song of the male cuckoo, the fragrant breeze, the humming of the swarms of intoxicated bees, the drinking of wine at night—all this is *elixir vitae* to Cupid.

11. Having beheld, in front, the mango-trees in bloom shaken by the gentle breeze and shedding heaps of beautiful blossoms of golden hue, the man abroad, though emaciated, faints on the way due to the wound inflicted by the arrows of Cupid.

ŚṚṄGĀRA-RASĀṢṬAKA

1. It is some dull-witted fellow that designated as salvation some matter which is beyond happiness and sorrow and is without attributes. Methinks, the loosening of the waist-cloth of the women, whose eyes are fascinating through passion and roll with erotic smile and youthfulness, is, indeed, emancipation.

2. When shall I, lying on the fragrant flower-bed in the apartment of the beloved one, carrying the pair of her breasts on the chest, and saying "O beautiful one, O simple one, O crooked-glanced one, O moon-faced one, be pleased, etc.", spend the night like the twinkling of an eye?

3. The sun does not rise in the evening, the moon is not fierce-rayed, how can forest-fire be in the sky; is it the thunder-bolt—how can it be in the clear sky? Alas, it has been ascertained to be the dreadful gem in the hood of the dangerous serpent in the shape of night running in the hope of (taking away) the women of those who have been abroad.

4. The *Cakravāka* at night, afflicted with separation from its beloved, moves to and fro, again goes to water, collects the shoots of lotuses, shakes the wings, roams about and sings gently.

5. The *Cakravāka*, apprehending separation from the beloved, having seen the dark shade of lotuses, variegated by swarms of bees, takes it as evening and thinks even the day to be night; it does not eat the curved lotus-fibre which it snapped for eating, thinking it to be the moon, and, though afflicted with thirst, does not drink the drops of water resting on the leaves and looking like stars.

6. The *Ketakī* flower, of a golden hue, is rich in fragrance and reputed in the world; the hungry bee fell into the flowers mistaking them for lotuses. O friend, being blinded by the pollens of flowers, and with wings cut off by thorns, the bee is not capable of either staying or going away.

7. The daughter of the lord of mountains, trembling with her slender body perspiring, and with one foot raised up for a step, did neither go nor stay like a river agitated by the obstruction of a hill on the way.

8. Flocks of crows are uttering this as a signal, "Let those women who, clasped by the creeper-like arms of the lovers, and fallen asleep with limbs oppressed by exertion in amorous sports, go home; here the sun is up."

ŚṚṄGĀRA-TILAKA

1. The two arms are lotus-stalks, the face is lotus, the gracefulness is the water for sports, the buttocks are the slabs of stone forming the descent (into the tank), the eyes are the *Śaphara*,[1] the locks are moss, the breasts of the beloved are a pair of *Cakravāka*[2] birds—a beautiful tank has been built by God for the bath of those who are consumed by the fire of the arrows of Cupid.

2. Come is the spring-night. If my Lord does not come back, let my life expire in fire. If I pray for rebirth, let this one (i.e. myself) be born as a fowler for capturing the cuckoo, as Rāhu for destroying the moon, as fire in Śiva's eye towards Cupid and Cupid towards the Lord of my life.

3. O beloved one, having made your eye with blue lotus, the face with a lotus, the tooth with *Kunda*[3] flower, the lip with a new leaf and the limbs with petals of *Campaka*[4] flowers, how did the creator make your heart with stone ?

4. One *Khañjana*[5] bird on a lotus-leaf, if sighted, causes mastery over the four-limbed[6] army. I do not know what this pair of eye-*Khañjanas* on your face-lotus will do to me.

5. All those men, who catch sight of a single *Khañjana* bird on a lotus by chance, become extremely famous Lords of the earth. O pretty one, it is strange why those, who behold the pair of *Khañjanas*, in the shape of your eyes on your face-lotus become perplexed by a mass of arrows of Cupid.

6. O darling, quickly enter the house, do not stay out. It is the time of eclipse of the moon (lit. the cool-rayed one). That Rāhu[7], having seen your face-moon of spotless beauty, will certainly devour it leaving the full moon.

---

1. *Cyprinus saphore* – a kind of little fish that glistens while darting about in shallow water.
2. *Anas casarca*.
3. *Jasminum multiflorum* or *pubescens*.
4. *Michelia campaka*.
5. Wagtail (*Montacilla alba*).
6. *Caturaṅga*-comprising elephants, cavalry, chariots and infantry.
7. Name of a mythical demon supposed to devour the sun and the moon and thus cause eclipse.

7. O friend, on your cheeks the decorations of musk are not effaced, on your breasts sandal is not obliterated, on your eyes collyrium is not washed off, nor on your lips is the colour, enhanced by betel-leaves, removed. O lady of slow gait like that of a huge elephant, are you angry or is your husband a child ?

8. O friend, my husband having somehow come after a long time, half the night elapsed by (the narration of) stories of lands. Then, as I was angry with the dearest one in a sportive quarrel, this eastern direction, like a co-wife, became red.

9. Commendable are a hundred beatings with a dry piece of wood, good is fierce sunshine, very good is trouble with a mass of clay, good is excessive burning in fire in view of the fact that, O best of pitchers, you have enjoyed the pleasure of the movement of the creeper-like arm by the side of the breasts of my beloved; happiness indeed is not obtained without sorrow.

10. O shameless one, why having approached (my) face do you forcibly kiss it ? Don't you feel ashamed ? O wicked one, leave (my) skirt, leave it. Why, O rogue, do you deceive me by swearing ? I have been exhausted by waking at night for you. Go to that very beloved one. What attachment have bees to garlands that were used as offerings to a deity and then cast off ?

11. The lord of my house has gone abroad for trade, no news even of him is heard. In the morning his mother, whose daughter has been delivered of a child, has gone to the house of the son-in-law. I am a girl in early youth. How can you stay at night in my house ? It is now evening, O traveller, go to another place.

12. This night is terribly dark by a mass of clouds. My husband, fatigued by work, is asleep there. I am a young girl trembling very much due to fear from Cupid. This village is infested by thieves. O traveller, shake off your sleep.

13. Where are you going, brother ? To the physician's house. What is there ? For the cure of diseases. O friend, have you not in your house the dearest one who heals all diseases ?

If it is rheumatism (she cures it) by pressing her breasts, the bile (she cures) by the nectar of her mouth; she eradicates phlegm by the labour involved in sexual intercourse.

14. O maiden of wide lotus-like eyes, once again cast a glance (at me). People are heard saying that poison is the antidote of poison.

15. Can the flames of the fire of love, which have entered inside one, be counteracted by the smear of sandal-paste ? The coat of clay on the furnace of the potter only adds to the heat, but does not allay it.

16. The elephants remain proud being vanquished by the pairs of breasts of those very harlots of Bengal at the sight of the beauty of whose eyes the extremely blessed spotted antelopes left their (own) land. Often a fool does not give up conceit in humiliation.

17. The growth of flower in flower is heard about, but not seen. O maiden, how have two blue lotuses (grown) on your face-lotus ?

18. If, O lotus-eyed one, you are angry with me, may that (anger) of yours be dear to me ! What else can be done in the matter ? Give back the deep embrace given by me before. Also give back the warm kiss that I gave you.

Here ends the *Śṛṅgāra-tilaka*, composed by Kālidāsa.

Additional verses of the *Śṛṅgāra-tilaka* (English Translation)

1. A strange fire is seen in the breasts of a woman. It burns the body from afar, but, when attached to the bosom, it is cool.

2. O mango-blossom of Cupid, O beloved one of large ear-reaching eyes, where are you going after carrying away (my) mind ? Does anarchy prevail here ?

3. This maiden acts like a hunter, her eye-brow serves as a bow, her side-glances behave like arrows. My mind acts like a deer.

4. O lady of large eyes like those a deer, why do you for nothing feel pain at the sight of this pair of breasts that have fallen down ? In this world one, who is silent, devoid of discrimination, puffed up, and causes grief to people, has a fall—what is strange in it ?

5. O beautiful one, why is this pair of breasts of yours fallen ? O fool, do not mountains, if dug at the bottom, topple ?

6. O good one, having smeared your body with sandal-paste somehow or other spend two or three days. (Then) having come and clasped you with the arms, I shall reduce even sun-rays into coolness.

7. O maiden, do not put a musk-mark on (your) forehead, do not do it. In the evening, Rāhu will come to your face apprehending it to be the moon.

8. O Lady of—like thighs, *Karabha*[1], where are you proceeding at dead of night ? To the place where lives the lord of my life, the favourite of my heart. Say, how is it that you

---

1. It is used in the following senses :-
   (a) Back of the forearm.
   (b) Back of the hand from the wrist to the root of the fingers; metacarpus.
   (c) Trunk of an elephant.

do not, all alone, fear this odd time? Cupid, standing in front with sharp arrows, is my helper.

9. O friend, listen, my dear one is not angry, nor is that handsome man asleep, he has no malady either. He is not a child nor very much dispirited He is not in distress, nor is he a fool or wicked. Having seen me, the moonfaced one, in fresh youth, he was struck with Cupid's arrow. While touching me, the dear one discharged semen, and then he was perplexed.

10. If, perchance, consequent on a fall on the fortress-path the slender waist bursts open, we shall not put any blame. We shall find the way by means of the boat in the form of expansive and tight breasts.

11. Incomplete.

12. O (star) Rohiṇi, you are the wife of the moon. O friend, prevent this immodest husband (of yours). Having entered into my living room through the lattices, (he) touches the slope of (my) hips. Is it the family practice (of him) ?

KUMĀRA-SAMBHAVA

(Cantos ix-xvii)

As we have not incorporated the text, we do not give the translation of the verses here. The curious reader may look up the English translations by various scholars, particularly by Karandikar, Griffith and Wilson.

VERSES OF THE *MEGHADŪTA*, SUPPOSED TO BE SPURIOUS.

1. O cloud, the mountain Citrakūṭa, with its lofty peak, while praising you, will carry you, standing before it tired by the journey. You, too, should assuage its summer-heat by a shower. The benefit, mixed with honour, done to the noble, bears fruit without delay.

2. The single hard and dishevelled braid of hair of her, lying on one side on the ground and to be searched for by drops of tears resembling snapped necklaces trickling down to her side, repeatedly removing from her cheeks, by her palm with nails uncut, is to be loosened.

3. The *Siddhas*, while gazing at the *Cātaka* birds which are clever in taking the water-drops and pointing at, in counting, the rows of cranes will, having obtained the hurried embraces, attended with trembling, of their beloved ones at the time of your rumbling, respect you.

4. Where the passionate people, with inexhaustible treasures inside their houses, accompanied by the chief courtesans in the form of divine women and engaged in conversation, daily enjoy the outer garden, called *Vaibhrāja*, along with *Kinnaras* who, with sweet voice, loudly sing the glory of the Lord of wealth.

5. Where, among the gods of wealth, tears arise out of joy and not due to other reasons, there is no anguish other than that caused by the flower-arrowed God (i. e. Cupid) and curable by union with the beloved persons, no cause of separation other than love-quarrel, and there is no stage of life other than youth.

6. Having thus consoled your friend, suffering from profound grief, caused by the first separation, and returned from the mountain the summit whereof is dug up by the bull of the three-eyed God (i. e. Śiva), sustain my life, too, which is frail like the morning jasmine, with her words, expressive of welfare, sent along with a token.

7. Kālidāsa, having saluted the lotus-like feet of Pārvatī, composed such a *Kāvya*, called *Meghadūta* of well-written words, as is a diverison to a man in separation, devoid of sexual sport; in it there is great dexterity on the part of the cloud as well as poetical skill.

8. This having been said, the friend of the Lord of gods, having stopped in the cities along the mountain-streams, reached the city of the Lord of wealth within a few days, and, going to the house, beautiful like gold, guided by the indication stated before, saw that poor lady lying on the ground in it.

9. The greatest of clouds, engaged in doing good to people, delivered that message in divine words in order to save the life of the wife of Yakṣa. She, too, having received the news of her own husband, remained with a delighted heart. Whose prayer to the greatest persons does not bear the desired fruit?

10. The cloud, assuming forms at will, to whom the path was told, having reached Alakā from that mountain and recognising the house of the Yakṣa, like a dilapidated one, by the visible signs, carefully related to his wife all that (message), sweet on account of love, which was said by the Yakṣa.

11. O lady, the five-arrowed god (Cupid), destroys me, though emaciated and living far off from your face having the fragrance of the earth drenched by showers. Think how, at this end of summer, the days, with the sun-rays obliterated by the cloud spread over the directions, will pass.

12. Where the horses, green like leaves, rival the sun's steeds, the elephants, tall like mountains, pour showers like you due to their flow of ichor and the chief fighters, who encountered in battle the ten-faced (Rāvaṇa) have the lustre of ornaments.

13. Here the king of Vatsa carried away the beloved daughter of Pradyota. In this place, there was the forest of golden palm trees belonging to that very king. Here the (elephant) Nalagiri, having uprooted the (tying) post through pride, roamed at large where the knowledgeble people please, by such stories, the friends who come from other lands.

14. Where the damsels, coveted by gods, who are served by the breeze, cooled by the water of the Ganges, and protected

by the shade of the *Mandāra* trees grown along the banks, play with jewels hidden by the throw of handfuls of golden sands (and, therefore) are to be searched for.

15. Where the trees, resonant with intoxicated bees, are constantly full of flowers, the tanks, the girdle whereof is made by rows of geese, are always full of lotuses, the domestic peacocks, with necks uplifted in crying, have their plumes constantly radiant and the evenings, charming due to the obstruction of the progress of darkness, are ever full of moonlight.

16. Where the single wish-yielding tree bears all the decorations of women–the bright cloth, wine highly capable of teaching amorous movements of the eyes, blossoms accompanied by new leaves, various kinds of ornaments and lac-dye fit for application on foot-lotuses.

17. Having heard that message, delivered by the cloud, the kind-hearted Kubera, too, with his wrath gone, having re-united this couple, free from grief, and having a delighted heart, made them enjoy forever the desired pleasures with unceasing happiness.

18. Affectionate friends will not, by any means, release that slim-figured lady at daytime; in the world, the propensities of women are alike. At night, O cloud, staying in the window close to the bed, approach my beloved, when she will be awake, the attendants being asleep.

19. Where, having seen, spread out in the market places, pure pearl-necklaces with big jewels inset, crores of conch-shells and pearl-oysters, emerals green like young grass and emitting rays, and also bits of corals, the oceans appear to have only water left in them.

STRAY VERSES

(English Translation)

1. This, my life, comes with heavy buttocks, slender waist, heaving breasts and exceedingly large eyes.

2. It is destiny that brings about such things as man never contemplates—it causes impossible things to happen, and renders difficult such things as are quite easy to accomplish.

3. The patch, dark like a crushed piece of sapphire, that is repeatedly seen on the moon, was apprehended by some to be a stain, thought by some to be mud of the ocean, called deer by others, while yet others considered it to be the reflection of the earth; we, (however), say that it is the dense blinding darkness drunk at night and lodged in the belly.

4. The words of a poet nowhere touch the mind of one who is not charitably disposed. The blandishments of a young woman are only for the sorrow of a very old person.

5. King Bhoja having gone to heaven, Dhārā is to-day bereft of receptacle, Goddess of learning is without support and all the learned men have been disappointed.

6. To-day king Bhoja having come to earth, Dhārā is possessed of a receptacle, Goddess of learning has support, and all the learned people are endowed with grace.

7. One, who has the pleasure of experience, knows the sweetness of the lip (of a woman), the tightness of breasts, the sharpness of the eyes and the maturity in poetry.

8. It is improper and out of order for men that, even in old age, there are distractions caused by Cupid; (it is so also) for women with heavy buttocks that their life is not limited or sexual intercourse is not fixed upto the time when her breasts fall (i. e. become loose).

9. In the city of Ekaśilā, young people are enchained, at every step, in every street, without any fault, by the deceitful side-glances of the fawn-eyed ladies.

10. The eastern direction has become tawny like mercury that has absorbed gold. Like a learned man in a rural assembly, the moon is bereft of its lustre. Like kings, devoid of energy, the stars have waned in a moment. Like the virtues of people, destitute of wealth, lamps do not shine.

11. Here young people are struck by the crooked glances, the veritable shafts of Cupid, of women who, having eyes as large as the petals of lotus, have come to the tanks expansive like the ocean.

12. The sky having the stars wiped out by the mass of sun-rays, cool breeze having gently blown in the morning, the host of young women having their *Bimba*-like lips released by their husbands, the orb of the moon hung over the slope of the western mountain.

13. O friend lotus, with fluttering petals, the ornament to the hand of a lady, the haunt of swarms of bees, the destroyer of shame attaching to amorous sport, the subduer of the life of separated (lovers), the chaplet of swans in tanks, I am in grief, relax your insensibility, say where the moon-faced lady is.

14. Before the lover. reticence is speech, not to look is indeed looking and the covering of the body with the skirt is the offering of the body (to him).

15. How can there be a place for good people where the king is without the power of discrimination, the minister is averse to the qualified persons and the wicked are powerful ?

16. Bath with warm water, drinking milk, excellent women, oily and warm food—these, O men, are wholesome.

17. O my fortune ! Having placed the words of mine and of Bhavabhuti in a balance, the latter proving lighter, the goddess of speech herself throws the sweetness of the pollens of the white lotuses, worn in her ears, in order to make up for the deficiency.

18. Courtesy should be shown to people so long as friendship has not been cultivated with them. Courtesy to those, who have become friends, proves to be sham.

19. Like an aqueduct in the case of water, accumulated inside the field, gift, indeed, is the preservation of wealth earned (by a person).

20. By the weight of her breasts, on which you, the realiser of revenue from the seven islands, lay hands, which strong man, indeed, is not conquered ?

21. These incongruous movements (lit. goings and comings) of the person, with uncontrolled limbs, indicate (the person's) vacant mind; and these trees on the bank, with their twigs resorted to, abandoned and faded, augment grief.

22. This assembly of the Lord of Dhārā is adorned by vastly learned people. Or, the king, who is like Śiva, knows the difference between us two.

23. The heavy breasts fear the mass of locks, the mass of locks is afraid of the heavy breasts, the buttocks fear the weight of the breasts and locks; what a beauty is this moon-faced lady !

24. The oven, having much iron like the poet's mind, (possessed of the capacity for *ūha*[1]), resembling the morning time with the well-made disc (of the sun), and looking like a form of Śiva, shines with fire bereft of smoke.

25. I salute the poets' mind where, in the water of genius, the fourteen worlds move about like swans and other birds.

26. One is capable of composing a speech, while another is able only to hear it. Your both-sided intellect, blessed as it is, excites our astonishment; because the combination of pre-eminent qualities is not present at one place. One kind of stone produces gold, while another is capable of testing it.

27. Is that manliness that does not protect the distressed, is that wealth which is not for the suppliant, is that action which is not conducive to welfare, is that life that is hostile to the good ?

28. O king, the female messenger in the shape of your fame, having drawn Sarasvatī, residing in the lap of Viṣṇu (lit. the enemy of Mura), as well as myself gave these saying 'they are yours'. Having heard this, Śiva (lit. the one lying on the mountains) has become half woman and half Lord; Brahmā became four-faced, the Lord of gods assumed

---

1. There is a pun on the word *bahulohā* in the text. It can be construed as *bahu* (much) *lohā* (iron) or *bahula* (enough) *ūha* (guess, conjecture, understanding etc.)

a thousand eyes (and) Skanda, the dull-witted one, being apprehensive, did not touch the hand of a woman.

29. Be highly devoted to the father-in-law, salute the feet of the mother-in-law, have affection towards servants, readily welcome relatives arrived at the door, and, with love unaffected in joy and sorrow, always serve, with the companions, the husband whether at home or in the forest.

30. We shall not see the dear friend, sun, who has done good to us bereft of rays and falling down; as if thinking this, the pond-ladies have closed their eyes in the shape of lotuses.

31. I remember her standing up, for a very long time, on tiptoe, as her neck gradually stretched, her eye-balls began to shine and her entire possession in the shape of the lines of the folds of skin (on the upper part of the body) trembled, with the desire of seeing me who held her friend by the hand.

32. Where is improper act, where indeed is the lunar race? May she be seen again! Learning is for overcoming faults. O, (her) face is lovely even in anger. What will the wise and pure ones say? She is difficult to get even in dream! O heart, be calm. Which blessed youth will kiss (her) lips?

33. The world, exhausted by the day's duty, is as if sinking into the milk-ocean. Out of agitation, the reddish stars have, as if, become like water-bubbles. The moon, by means of a thousand sprays, is shedding milk as it were. To-day the water, in the form of moonlight, is being drunk, as it were, by the thirsty lilies with their necks upturned.

34. The orb of the moon (i. e. the face) is exhausted, the darkness (i. e. the locks) tied with garlands is in disorder, beautiful smile has already assumed the gracefulness of the expanding tip of the *Ketakī* flower, the violent movement of the ear-rings is at rest, the pair of blue lotuses (i. e. the eyes) is closed, the *Sītkāra*[1] sound of the young shoots is gone. I do not know what happened next.

35. In connexion with the bow-string of the mind-born one (i. e. Cupid), what to speak of human beings; in burning

1. A sound made by the lips when kissed, particularly at the time of sexual intercourse.

him the redoubtable, valour of the conqueror of the city (i. e. Śiva) was (only) half (effective).

36. You are indeed wood, as is known in the world. It is also true that you have been reared up in a forest; because, on this festive occasion of contact with the hand of the lady with eyes like fresh lotus, O pestle, shoots have not immediately grown on you.

37. The ripe rose-apple fruits are falling, from the branches shaken by monkeys, into clear water with the sound *gulu, guggulu, guggulu.*

38. Vālmīki having been born, there came into existence, in the world, the word 'Kavi' (in singular number). Vyāsa, having been born, the word 'Kavī' (in dual number) came into vogue. Daṇḍin having been born, there arose the word 'kavayaḥ' (in plural number).

39. Thus indeed, O Cupid, you have been forcibly outwitted by this woman owing to hundreds of resolves. Having drawn the bow (in the shape of eyebrows) up to the ears, the discharge of arrows, to be done by you, has been done by me indeed.

40. The partridge, afflicted with a desire for sexual union, is crying from tree to tree, on each bank, with wails whose pitch is gradually increasing.

41. Those learned men, who are away from Śiva, go to holy places. He, who has the Lord of Gaurī in his heart, O Bhoja, is the best holy place.

42. O Cupid (lit. the mind-born one), give up the trouble of vigorously drawing (the string of) your bow. The Creator himself has accomplished your victory over the three worlds; because this fawn-eyed lady, slightly bent down by her heaving and tight breasts and attached to the sport of inducement, has been created.

43. As days passed, her pair of breasts, yellowish-white like the *Madhūka*[1] flower, and with slightly black tips, assumed the beauty of two caskets having ivory cases with lids of buffalo-horn.

1. *Bassia latifolia.*

44. She is afraid of the cawing of crows by day, at night she crosses the Narmadā (river); there crocodiles are in the water. That beautiful lady, indeed, is very clever.

45. The beautiful Śabara woman, with the vow of keeping the tryst, fearlessly enters this cave the sides of which are enveloped in the mass of darkness which has accumulated even at daytime due to the appearance of clouds, and in which sunlight is obstructed by the cavity which is decked with *Tamāla*[1] trees.

46. Victorious is the newly arrived dewy season with two or three *Mucukunda* buds, three or four flowers in Lavalī creepess and five or six buds in *Priyaṅgu* creepers.

47. She does not speak lovingly, nor indeed does she embrace (me). She does not, in any situation, brook the graceful movement of the lotus in the hand, nor does she turn her face, beautiful with moonbeam in the form of smile, towards (me); yet the horripilation on her body indicates her internal love.

48. The ball, having the form of the breast, is repeatedly struck back with the hand out of anger—thus thinking, as it were, the lotus, afraid of the dimension of her eyes, fell at her feet in order to appease her.

49. This yonder moon which, having placed its feet (or, given beams) on the head (or, top) of Sumeru, the Lord of mountains, and having dispelled darkness, has crossed the second abode of Viṣṇu, is, with the few beams that are left, falling from the sky; too high a rise even on the part of the great is subject to fall.

50. The ocean is as if making sandal-paste with the tips of its waves, the moon taking it with its hands (or, beams) is as if besmearing the quarter-ladies.

51. O balance, what is your vanity having obtained the status of standard ? You bring down the heavy and raise the other one (i. e. the lighter thing) higher up.

52. The beloved, being slow owing to fatigue resulting from very mature pregnancy, and the highland hunter, with the bow

1. *Xanthochymus pictorius* or *Crataeva roxburghii*.

drawn up to his ear, running closely after it, the deer, perplexed by love for the beloved and fear of life, repeatedly looks behind and moves forward.

53. The union of many persons of little power is difficult to be overcome. Elephants are bound by ropes made of straw.

54. O, Lord of kings, give (me) food, consisting of ghee and soup, and curd of buffalo's milk, white like autumnal moonlight.

55. This is the humming of bees intoxicated with the juice of flowers, this is the gentle note of the cuckoo. On Kailāsa, inhabited by a host of gods, the Kinnara women are singing here and there with sweet and indistinct words.

56. Dishonest are the breasts, high and expanding in a circular form, because even to-day they are about to take the row of cows belonging to one who put his hands on them (or, who paid off the taxes).

57. Of women, there is honey in speech (and) only poison in the heart. So, her lip is kissed and the heart (i.e. breasts) is beaten (i. e. pressed) with fists.

58. O king, O prosperous one, the world being whitened by your fame, now this Supreme Being seeks the milk-ocean, Śiva Kailāsa, the wielder of thunderbolt (i. e. Indra) the excellent divine elephant, Rāhu the moon and the lotus-dwelling one (i. e. Brahmā) the swan.

59. O master-poet, how are the pulses *Mudga* (name of a kind of kidney-bean), the destroyer of diseases, free from husk ? O blind one, these have their cover removed having come in contact with the cock (even as a woman is undressed having come into contacd with her husband or lover).

60. The face of the lady, having eyes with beautiful lashes, was raised with difficulty but not kissed—the face wherein the lips were repeatedly covered with fingers, utterances were confused with words of prohibition and which was turned towards the shoulder.

61. O Bhoja, on (mount) Meru, in the caves of Mandara, on the slope of the Himālaya, on mount Mahendra, on the slabs of stone on Kailāsa, also on the slopes of Malaya, as well as on the Sahya mountain—in these various places I have many a

time heard your fame sung about by hosts of bards moving about in the human and superhuman regions.

62. O, how could I get this beauty in front which is the greatest object of desire of the three words, which is the weapon earned for a long time by Cupid, vanquished by Śiva, in order to conquer the world, which is the elixir to my ears and whose stream of melting grace is being drunk (by people) with their eyes ?

63. The blue lotus, that is beautiful like your eyes, is submerged; the moon charming like your face is, O darling, covered by clouds; the swans, whose gait resembles yours, are gone. Fate does not tolerate even my slight diversion by seeing your likeness.

64. Why does a man, who has movement everywhere, feel grief due to attachment to his own country ? The cowards drink brackish water saying 'this is my father's well'.

65. The King's favourites try to remove these very people whom the king honours in the assemblyr due to attachment.

66. You are red with twigs, I too (am attached) by the praiseworthy virtues of my beloved. To you come *śilīmukhas* (bees), to me also come, O friend, *śilīmukhas* (arrows) discharged from the bow of Cupid; the stroke of the foot of a lady is for your delight, so also is it to me. O *Aśoka*,[1] of us two everything is similar; only I have been made *sśoka* (grief-stricken) by creator.

67. O ruddy *Aśoka*, where has the lady of slender waist gone deserting the devoted person ? Why do you, in vain, move your head, shaken by the wind, indicating 'She has not seen.' Without the stroke of her foot whence is this your blossom having the leaves bitten by the swarms of bees that have assembled out of longing ?

68. In the king's coronation, the golden pitcher, dropped from the hand of the young woman, confused by love, makes the sound of *ṭa ṭaṃ ṭa ṭaṃ ṭaṃ ṭa ṭa ṭaṃ ṭa ṭaṃ ṭaṃ* on the staircase.

69. Victorious is the moon, the sport-tank of Lakṣmī, the whie house of Rati, the mirror of the quarter-ladies, the flower

1. *Jonesia Asoka Roxb.* The word may also mean 'one free from grief.'

of the *Śyāmā*[1] creeper, the umbrella of Cupid, the conqueror of the three worlds, the solidified laughter of Śiva, the white lotus of the divine river, the pond of ambrosia in the form of moonlight and the white bull of the herd of kine in the shape of stars.

70. Falling down repeatedly, being struck by the lotus-like hand of the beloved lady, you rise again. Certainly your heart, O ball, is as if coveting union with the lip of the beloved.

71. The southern breeze indeed blew, and the cuckooes did sing last year and year before. How is it, O friend, that your mind is unsteady this year owing to longing (for the lover) ?

72. The braid of this lady resembles a string of intoxicated bees, her face assumes the qualities of the moon, her arms have the beauty of lotus-fibres, (and) her crooked glance closely takes after the arrows of Cupid.

73. The beauty of the lotus fades like the learning of a person given to vice, the bees suffer distress like meritorious people in an alien land, darkness afflicts the world like a bad king, the eye becomes useless like the money of the miser.

74. The heads that shone on the head of Śiva are, alas, rolling at the feet of the vulture. Among the creatures, alas, the result of past deeds becomes dangerous.

75. Her ear, with the ear-ornament parched by reason of sexual enjoyment, looks like the twofold stalk of the eye-lotus.

76. Of everyone good and evil minds are the causes of prosperity and adversity (respectively). Due to acquaintance with a youth, an old man is forsaken by women. One powerful man in the family maintains the relatives. The house, where a female becomes powerful like a male, perishes.

77. In the entire world, I know two good poets, Bhavabhūti and this Śuka; a third to them is Vālmīki.

78. Having seen the son falling into fire, she, devoted to the husband, did not rouse the husband. Then, owing to the greatness of her devotion to husband, the fire became as cool as sandal-paste.

---

1. It also mean 'night'.

79. The daughter of the King of Kuntala remains having taken her bath, the turn is of the sister of the King of Aṅga, Kamalā has won this night by dice-playing, the queen is now to be appeased. Thus thinking of greater justice towards the merits of the ladies of the harem, the king remained, for two or three moments, with his mind confused with uncertainty.

80. O Lord dream, be pleased. Again, show me but once the dearest lady for only a moment so that, being seen, she will take me there, tied to the close embrace of her arms or will not go away.

81. Is the swan of Brahman descending on the shore of the western ocean ? Or, is it the conch-shell in the ear thrown by Airāvata ? Thus is the moon being guessed. I, however, think that, O Lord, it is the white umbrella that is falling from the sky being dropped upside down by Indra out of fear from you.

82. Alas, that night was, indeed, moon-faced in which she was seen. This day, darkened by the grief of separation from her, is conceived to be wretched. What shall I do ? Fate is always averse to a good thing. Otherwise, why is not the world now immersed in the night of that kind ?

83. In the city of golden lotuses, the vernal breeze is the stealer of fragrance. A hue and cry is started by bees which are like watchmen of that place. It has quickly gone out. While going, it has fallen down on the breasts of Kerala women, besmeared with sandal-paste. (Now) lame, it limps.

PART IV

MISCELLANEOUS WORKS

INTRODUCTORY REMARKS

A fairly large number of works on different subjects, e. g. medicine, astronomy, astrology, lexicography, Tantra, metrics, poetics, drama, dharmaśāstra, devotion to deities, etc. are attributed to Kālidāsa. These works are :—

(Alphabetically arranged)

Caṇḍikādaṇḍakastotra
Candrāloka
Chandovarṇana
Cidgagana-candrikā
Dhārākalpa
Dvātriṃśat-puttalikā
Hiraṇyanābha-campū
Jātaka-candrikā
Jyotirvidābharaṇa
Kālidasa-gadya
Kālidāsa-nighaṇṭu
Kaṭapāyā
Kāvyanāṭakālaṃkāra
Nāradasiddhānta-vyākhyā
Nānārtha-śabdaratna
Prahasana-nāṭaka
Rahasyabodha
Ratnakośa
Śāntisāra
Śrutabodha
Śuddhicandrīkā
Svaraśāstrasāra
Śyāmalā-daṇḍaka
Uttarakālāmṛta
Vaidya-manoramā
Vṛtta-ratnāvalī

A *Kāvyaprakāśārtha-nirṇaya* is ascribed, in some manuscripts, to Kālidāsa. It is obviously a commentary on Mammaṭa's *Kāvyaprakāśa*. Mammaṭa having flourished centuries after Kālidāsa, the work could not have been written by the great Kālidāsa.

The *Sāṃkhyakārikā* is attributed by some to Kālidāsa who is identified with Iśvarakṛṣṇa. There is, however, no evidence in support of the view. It is interesting to note that to a poet Iśvarakṛṣṇa a verse is attributed in Vallabha's *Subhāṣitāvali* (No. 1656). To an Isvarakṛṣṇa Kālidāsa is attributed the lexicon entitled *Prayukta-padamañjarī*.

Of the above works, attributed to Kālidāsa, we could not procure and examine the manuscripts mentioned in different catalogues. So, we cannot record any opinion on their quality and authorship. The following is a list of such works :—

Candrāloka,

It is stated to be on Alaṃkāra (Hultzsch's *Report*, III, No. 848).

Chandovarṇana

Dhārākalpa (A medical work)

Hiraṇyanābha-campū

Kālidāsa-nighaṇṭu (Probadly the same as the *Nānārtha-śabda-ratna* ascribed to Kālidāsa).

Kaṭapāyā (A work on Jyotiṣa, said to consist of 28 verses and deal with asterisms).

Kāvyanāṭakālaṃkāra

Nāradasiddhānta-vyākhyā (A comm. on the Jyotiṣa work *Nāradasiddhānta.* Attributed to Kālidāsa in Kavīndrācārya's List—GOS, XVII, 1921).

Rahasyabodha (A work on Jyotiṣa)

Śāntisāra (A drama)

Svaraśāstrasāra

A commentary on the *Rāmāyaṇa* (Ayodhyā and Āraṇya) is also attributed, in a manuscript, to Kālidāsa.

Of the miscellaneous works, attributed to Kālidāsa, the *Prahasana-nāṭaka*, also called *Lambodara-prahasana*, appears to have been composed by Veṅkaṭeśvara who was, perhaps, known as Kālidāsa.

The works of this class, atttributed to Kālidāsa, fall into two groups, viz. those whose author cannot have been Kālidāsa the Great, and those which have *prima facie* nothing that can preclude his authorship. As regards the works of the former group, we shall indicate the contents and discuss the reasons against Kālidāsa's authorship. So far as the works of the latter class are concerned, we shall give a brief resume of their contents, followed by the respective texts, and shall incidentally discuss how no *prima facie* case stands against Kālidāsa's authorship of them.

A. Works probably composed by persons other than the famous poet, Kālidāsa.

The *Caṇḍikā-daṇḍaka-stotra* (No. 246 of 1880-81 belonging to Bhandarkar Oriental Research Institute, Poona) is attributed to Kālidāsa in the colophon which is as follows :—*iti Sri-kavicakra-cūḍāmaṇimahākavi – Kālidāsa viracitaṃ caṇḍikā – daṇḍaka stotraṃ sampūrṇam*. It has a style similar to that of the *Śyāmalā-daṇḍaka*, and has nothing Kālidāsan about it. It is a string of eulogistic expressions of the conventional type. A specimen of the composition is given below.

jaya mataṅga-tanaye......jaya saṃgīta-rasike.........kadamba-kāntāra-vāsa-priye........sānumat patrike śekharībhūta-śītāṃśulekhā-mayūkhāvali-naddha-susnigdha-nīlālaka-śroṇī-śṛṅgārite ....niyata-lalita-yauvanārambha-candrodayo - dvelitā-nanya-lāvaṇya-dugdhār-ṇavā-virbhavat-kambu.......vikasita-nava-kiṃśuke tāmradivyāṃśuke channa-cāru-śobhā-samākṛṣṭa-sindūra-śoṇāyamānendra.........kiṃ na siddhyed vapuḥkomalaṃ dhyāyate tasya līlāsarovāridhis-tasya kelivanaṃ nandanaṃ tasya bhadrāsanaṃ....kiṃkarī tasya cājñākarī śrīḥ, sarva-cakrātmike sarva-yantrātmike sarva-pīṭhātmike pāhi māṃ pāhi māṃ pāhi māṃ ;

The expressions towards the end are elearly Tāntric.

The *Cidgagana-candrikā*, a metrical work in four chapters, deals with Śaiva Tāntricism in a masterly, though somewhat abstruse, style. The first chapter deals, *inter alia*, with *Śivatattva, Īśvaratattva, Brahmasvarūpa, Pratyabhijñā, Śaktitattva, Guṇatraya, Jñāna, Dhyāna, Sṛṣṭi, Saṃhāra*, etc. The main topics, discussed in the following chapter, are *Parā-paśyantyādi-vāk-catuṣṭaya, Nāda, Bindu, Ādyaspanda, Paratattva, Ṣoḍaśakalā*, etc. The third chapter describes, among other things, *Upāsanā, Pīṭhotpatti, Pīṭhacakra, Kuṇḍalinī-tritaya, Mantra, Mudrā, Cakra*, etc. The last chapter deals chiefly with *Caṇḍikā, Pūjā, Mantra-śakti*, forms of *Kālī, Pīṭha, Yantra, Navacakra, Guruparamparā*, etc.

The principles, already known to the *Upāsaka*, e. g. *Dvādaśa-śakti, Gurukrama*, different forms of *Ādyāśakti, Pūjā-krama,Mantra* and *Mantra-śakti*, results of *Mudrā*, etc. are discussed incidentally in every chapter.

In the concluding ten stanzas, the aim of writing the book has been explained, and the effect it might produce in near future indicated.

The work is a sort commentary on the *Kramastuti* of Siddhanātha (or, Śambhunātha), a famous figure in the *Trika* school of Kashmir. It describes such forms of Gooddess Kālī as are described by Abhinavagupta and others of Kashmir, e. g. *Sṛṣṭi–kālī*, *Saṃhāra–kālī*, etc. The forms of this divinity, described in the *Tantra–sāra* of Kṛṣṇānanda or in the *Āgama–tattva–vilāsa* of Raghunātha, are conspicuous by their absence in this book. There is, in it, no mention of the forms of Kālī, worshipped in Bengal and Kerala, e. g. *Guhya-kālī*, *Śmasāna-kālī*, *Dakṣiṇā-kālī*, etc.

In the *Cidgagana-candrikā*, the author speaks of *Upāsanā* of *Paratattva* (Supreme Principle) in the form *Ādyāśakti* which is found also in Abhinavagupta's *Tantrasāra* and *Tantrāloka*. Thus, both the authors appear to have drawn upon the same traditional source.

As regards the authorship of the work, it is ascribed to Kālidāsa. The name of Kālidāsa is mentioned at several places of the work, e. g., benedictory verse 3 and verses 305 and 306 of the text. The colophon to chapter III ascribes it to Kālidāsa, and the colophon to the fourth chapter mentions Kālidāsa-mahākavi as its author. Bhāsurānandanātha (Bhāskara Rāya), in his commentary, *Saubhāgyabhāskara* on the *Lalitā-sahasranāma*, quotes passages from the *Cidgagana-candrikā*, and attributes them to Kālidāsa. Kaivalyāśrama, pupil of Govindāśrama, in his *Saubhāgyabodhinī* comentary on the *Ānandalaharī*, refers to the *Cidgagana* as a work of Kālidāsa.

It is neither impossible nor surprising for the master-poet to write a work on *Tantra*. Moreover, the traditional attribution of a work, dealing with forms of Goddess Kālī, to Kālidāsa accords well with the legend which makes him a worshipper of this divinity through whose grace he is said to have acquired poetic skill.

But, certain facts tend to go against the master-poet's authorship of the work. The last line[1] of the second verse of the

---

1. *Sanmārgālokanāya vyapanayatu sa vas-tāmasīṃ vṛttim īśaḥ.*

Cidgagana is identical with the last line of the opening verse of the *Mālavikāgnimitra* of Kālidāsa. While this coincidence may be put forward by some in support of Kālidāsa's authorship of both the works, it should be borne in mind that the master-poet should not be supposed to be lacking in the power of presenting the same idea in a different language in two works. We do not as yet know of any verse of a work of Kālidāsa repeated *verbatim* in another work of his.

The concluding line of the *Cidgagana* is-*vānarārtha-mahāguhyam śrīvatso vidadhe sa tu.* This suggests the author's name as Śrīvatsa. But, the master-poet of India is nowhere referred to by this name or epithet.

Verse 305 of the *Cidgagana* states that it is a sort of continuation of the *Kramastuti* of Siddhanātha or Śambhunātha. This is corroborated by Pṛthvīdharācārya in the *Bhuvaneśvarī-stotra* (v. 37). Śambhunātha and Abhinavagupta are known to have belonged to the same age. The former, however, appears to have flourished earlier as the latter acknowledges his help in the *Tantrasāra.* Thus, the *Cidgagana* may reasonably be supposed to have been written at the time of, or a little earlier than Abhinavagupta who appears to have flourished sometime between the last quarter of he tenth century and the rst quarter of the eleventh. The commonly accepted *terminus ad quem* of Kālidāsa's age is the fifth century A. D. Thus, his authorship is clearly ruled out.

The fact that the subject-matter of the *Cidgaganacandrikā* bears close correspondence with the *Trika* philosophy of Kashmir leads us to suppose that it originated in that region. This view gains plausibility from the fact that Mātṛgupta was regarded as the Kālidāsa of Kashmir. Mātṛgupta, described in the *Rājataraṅgiṇī*, is known to have lived during the reign of Emperor Harṣa Vikramāditya of Ujjayinī, and was made king of Kashmir by the Emperor. He belonged to the *Trika* school of Kashmir, and renounced the world after the death of his patron, Vikramāditya. Thus, we may assume that the *Cidgagana-candrikā* was actually written by Mātṛgupta. Since he was regarded as the Kālidāsa of Kashmir, later scribes probably associated it with the familiar and popular name of Kālidāsa, and the posterity accepted the facile ascription without discernment.

Another example of complacent attribution to Kālidāsa is furnished by the inclusion[1] of the *Dvātriṃśat-puttalikā* among the works of the great poet. This work, also called *Siṃhāsana-dvātriṃśikā* (or, *-dvātriṃśatputtalikā-vārtā* or, *-putrikāvartā* or *Vikrama-carita*) is, in reality, of unknown authorship and date.[2] It exists in two recensions, Northern and Southern. The Northern recension is available in three versions, viz. the Jaina version of Kṣemaṅkara Muni, the Bengal version generally ascribed to Vararuci and an anonymous version. The Southern recension exists in two anonymous versions, one in prose and the other in verse. There is no evidence about the authorship of the original work, but internal evidence points to a date not earlier than the thirteenth century, thus setting at naught the theory of Kālidāsa's authorship. The didactic tenor of the work and the mannered descriptions also betray the hand of a much inferior and later poet.

The work, as the title suggests, consists of tales of Vikramāditya told by thirty-two statues holding his throne stated to have been recovered by Bhoja, when he is reported to have made an attempt to sit on it. The edifying tales glorify king Vikramāditya as an ideal king.

The *Jātaka-candrikā*, ascribed to Kālidāsa, is a work on astrology. From an introductory verse we learn that it deals with astrological matters after *Parāśarahorā*. The subjects, treated of, are *Lagna* (a figure of the 12 houses or zodiacal signs), twelve *Bhāvas* (astronomical houses). The aspects (*dṛṣṭi*) of the Sun and the planets, good or evil caused by the lords of *Lagnas* and *Bhāvas*. The effects of birth in different moments are briefly laid down. It also indicates the good and bad effects of marriage between persons, having particular horoscopic characteristics.

The work appears to be a manual intended for those who practise astrology in relation to horoscopes, as well as for those who start a study of the subject. It has no pretensions to be exhaustive or learned. The style is popular, and the language simple.

---

1. For instance, see *Kālidaser Granthāvalī*, pub. by S. Chakravarti, Calcutta, 1322 B. S.

2. For details, see *History of Sanskrit Literature* by De and Das Gupta.

The question of the authorship of the work is difficult. There is no internal evidence whatsoever about its author. As regards external evidence, the author of the Madras edition points out, in the Preface, that Mantreśvara knew this work; and quoted from it in his *Phala-dīpikā*. Verses 10, 11, 15, 17, 19, 21, 11, 30, 33, 34 and 37 are identical with verses 50, 51, 45, 46, 48, 52, 47, 43, 49, 54, 53 respectively of the twentieth chapter of the *Phala-dīpikā*, but, there is no mention of Kālidāsa or of the *Jātakacandrikā*. Under the circumstances, three assumptions are possible. In the first place, the *Phala-dīpikā* might have borrowed the verses in question from the *Jātaka-candrikā*. Secondary, the latter might have borrowed them from the former. Thirdly, both the works might have borrowed the verses from a common source.

Whatever relation there might be between the *Jātaka-candrikā* and the *Phala-dipikā*, the problem of the authorship of the former remains unsolved. While some manuscripts attribute the work to Kālidāsa, a fairly large number of them associate it with the name of Veṅkaṭeśārya or Veṅkaṭeśvara[1]; in some manuscripts, Veṅkaṭeśvara is described as son of Yajñanārāyaṇa. Judging from the large number of manuscripts of this work, preserved in different collections, the work appears to have enjoyed great popularity which, perhaps, resulted in its attribution to the most popular author Kālidāsa.

The astrological work, entitled *Jyotirvidābharaṇa*, is of some importance in the history of Sanskrit literature, and presents difficulty as regards authorship. It is important, because it is the source of the tradition that nine great poets, Nine Jewels as they are called, including Kālidāsa, flourished in the court of Vikramāditya[2] The work deals with *muhūrta.vicāra* in connexion with the various rites. In its printed form, it consists of 22 sections which are named as follows in order :–

Māna, Yogotpatti, Bhadrā, Parva, Grahagocara, Utpāta, Saṃskāra, Upavīta (Vrata ?), Vidyārambha-viveka, Rājasattā, Trividha-yātrā, Vivāha (varṇa-gotrā-bda-graha caraṇa-melāpakā-dyaṣṭādaśa-doṣānta-yoga-kathana), Vastrā.laṃkaraṇa-paridhāna, Prākāra-pura-sādhana-

---

1. As many as 21 MSS. belonging to Govt. Oriental MSS. Library, Madras, attribute the authorship to Veṅkaṭeśvara.

2. C. *f. dhanvantari.kṣapaṇakā-marasiṃha, Śaṅku-vetālabhaṭṭa-khyāto varāhamihiro nṛpateḥ sabhāyāṃ ratnāni vai vararucir nava vikramasya* // xxii. 10.

praveśa, Gṛhārambha, Gṛha praveśa-devatā-pratiṣṭhā, Agnyādhānādi-viśeṣa-saṃskāra, Miśraka, Varṇakarmadharma nirūpaṇa, Kālanirṇayādhyāya, Granthādhyāya-nirūpaṇa.

The work is ascribed to Kālidāsa chiefly on the following grounds. In the last chapter (22), it is stated that Kālidāsa wrote it at the time of the Mālava king, Vikramārka. There is reference to this king, his *Navaratna* and the introduction of the *Śaka* era. It is further stated that 111 years before the introduction of the *Śaka* era this work was composed, and that the poems *Raghuvaṃśa*, *Kumāra-sambhava* and the *Meghadūta* were also written by the author.

The statements, noted above, do not bear critical examination. The author could not have flourished 111 yeats before the commencement of the *Śaka* era,[1] In the first place, he cites (I. 2) the opinion of Varāhamihira (c. 475–550 A. D.) of whom he claims to be a contemporary. Varāha's date falls in the third or fourth century of the *Śaka* era. In chapter 1, he gives a rule for calculating *ayanāṃśa*. There he asks the reader to deduct 445 *Śaka* years from the *Śaka* year concerned. Thus, he obviously brings himself down to a post-*Śaka* period. Brahmagupta could not determine *ayanāṃśa* in the sixth century *Śaka*. It is not, therefore, feasible for the author to determine it before the commencement of the *Śaka* era.

Dvivedi, on the basis of the *Krāuti-sāmya-sādhana-sūtra* of this work, has proved that the author was a contemporary of Keśavārka. Thus, the author of the *Jyotirvidābharaṇa* appears to have flourished in the 12th. century *Śaka*, the date of Keśavārka.

The refetence to Dhārā (XX. 14), the city of Bhoja (C. 11th. century A. D.) is an evidence against Kālidāsa's authorship.

Keith is of the opinion[2] that the work should not be supposed to have originated before the 16th century A. D. He points out that it shows Arabic influence, and that it was commented on as late as 1661 A. D.

---

1. See Yogeśa Rāya, *Āmāder jyotiṣ O jyotiṣī* (in Bengali), p. 105.
   On this work, particularly on its spurious character, see K. M. K. Sarma in *Poona Orientalist*, V, p. p. 205-209; S. B. Dikshit and others, *Bhāratīya Jyotiṣaśāstra*, 2nd. ed., p. p. 212-13; S. B. Dikshit in *Indian Culture*, VI, p. p. 191 f. f.
2. *History of Sanskrit Literature* (1928). p. 534.

Yogeśacandra Rāya Vidyānidhi comes to the conclusion[1] that the work was written, in the 12th. century *Śaka*, by an astrologer named Kālidāsa.

There is a MS. (No. D 10947) called *Kālidāsa-gadya*[2] in the Govt. Oriental MSS. Library, Madras. A look into the MS. reveals such things as would speak against its having been written by the master-poet. Excepting the title, which might have been given by any one, there is nothing in the work, not even a colophon, which may point to his authorship. Neither the language nor the diction of this small work, covering a little over six foolscap pages in handwriting, bears the impress of a great writer, much less of a writer of Kālidāsa's calibre. It appears to be a conventional invocation and salutation to Śiva. After addressing the god with different epithets and expressions referring to his various exploists the author concludes it with *nameste namaste namaste namaḥ*. Among the descriptive expressions relating to the deity, we have an interesting one. It is *bauddha-laya-kāla-mūrte*. This appears to hint at the composition of the piece at a time when the Brahmanical religion suffered a blow from the rising tide of Buddhism or at a time when the former emerged truimphant from its struggle against the hereticalfaith. One of the invocatory epithets appears to read as *doppalipuravarā-dhīśvara*. Does it refer to Śiva as the guardian deity of some city called Doppali where the author or his patron used to live[3] ?

The work was, perhaps, composed by a person of ordinary merit bearing the name of Kālidāsa. Or, it may have been written by some unknown or insignificant writer, and subsequently fathered on Kālidāsa either by the author himself or by some admirer of his.

We quote below a portion of the work as a specimen so that the readers may be in a position, at least to some extent, to assess its literary value. *pārvatī-bāhu-komala-latā-valambita-kalpavṛkṣa........deva*, *pārvatī-kambu-kandhara-nūtna-ratna-maṇḍana-mālā-*

---

1. *Āmāder Jyotiṣ O Jyotiṣī* (in Bengalī).

2. It is mentioned in Pālkuruki Somanātha's *Paṇḍitārādhyacarita* (See *New Catalogue Catalogorum*, IV, p. 70.

3. Sri R.K. Pārthasārathi, Curator, Govt. Oriental MSS. Library, Madras, has kindly informed the author that there is a place called Doppalapūḍi in Bapatla Tāluk, Guntur district, Andhra Pradesh. He further states that there is a Śiva temple in Doppalapuḍi.

vilāsa........ deva pārvatī-lola-locana-tīvra-bāṇa-tūṇīta..........deva-andhakāsura-samara-saṃhāra-svarūpa..........deva vṛndāraka-deva-surendra - pramukha-vṛndāraka - maṇḍitābharaṇa-nūtna-ratna-virājita-caraṇa...........deva surāsura-mahārṇava-samudbhūta-jagat-tritaya-bhasmāvaśeṣa-ghora-vismaya-kālakūṭa-viṣa-bhakṣaṇa..............deva brahma-viṣṇu-laya-kālamūrte. |

The *Prahasana-nāṭaka*, ascribed in some MSS. to Kālidāsa, appears in reality to have been written by Veṅkaṭeśvara Kavi.[1]

The *Śrutabodha*[2], a tract on prosody, is attributed to Kālidāsa by some, to Vararuci by others. There is no internal evidence whatsoever about its authorship. It seems curious that, if the work was composed by such an early and eminent writer as Kālidāsa or Vararuci, it should not be mentioned in any of the later works on prosody. Kālidāsa's authorship is again rendered doubtful by the attribution of the work, in some manuscripts[3], to Ajitasena who may or may not have been identical with the Jaina author of this name. According to a tradition, recorded in a Maithila *Pañjī*, a Maithila scholar named Kālidāsa was the author of the *Śrutabodha*[4]. A MS. of the work attributes it, in the colophon, to Devīputra-Sanmisra-Śrī-Kālidāsa[5].

The short work is obviously designed for the easy comprehension of metres[6]. A striking feature of the work is that it simultaneously defines and illustrates the different metres. In other words, the same verses, which define the metres, serve as their illustrations too. It should also be noted that, unlike most other works on prosody, it does not use what are called *Gaṇas*, e.g. *MA*, *NA* , *BHA*, etc. It uses only terms like *Laghu*, *Guru*, *Yati* (or *Virāma*) etc. in defining metres. Among *Akṣara-vṛttas*, it defines the following :—

Ākhyānaki, *Akṣara-paṅkti*, *Bhujaṅga-prayāta*, *Campaka-mālā*, *Dodhaka*, *Druta-vilambita*, *Haṃsī*. *Hariṇīplutā*, *Hariṇī*, *Indra-*

---

1. On the question of authorship, see *Madras Triennial* Cat., 1913-14 to 1915-16, I. 1101, 1102.
2. For a copy of the work, see Appendix.
3. See *Jinaratnakośa* by Velankar.
4. See S. N. Singh, *History of Tirhut* (1922), p. 142.
5. No. 25 A, p. 27 of K. P. Jayaswal's *Des. Cat. of MSS. in Mithilā*, Vol. II.
6. C. f. *Chandasāṃ lakṣaṇaṃ yena śrutamātreṇa budhyate.* Verse I.

vajrā. Indravaṃśā, Madalekhā, Mālinī, Mānavaka-krīḍā, Mandākrāntā, Maṇimadhyā, Nagasvarūpiṇī, Padya (Anuṣṭup), Prabhāvatī, Praharṣiṇī, Pramtiākṣarā, Pṛthvī, Rathoddhatā, Śālinī, Śārdūlavikrīḍita, Śaśivadanā, Śikhariṇī, Sragdharā, Svāgatā, Toṭaka, Upajāti, Upendravajrā, Vaṃśasthavtla, Vasantatilaka, Vidyunmālā, Viparīta. Of the above, the *Akṣara-paṅkti*, *Nagasvarūpiṇī* and *Campakamālā* are not mentioned in the *Chandomañjari*. Of the *Mātrā-vṛttas*, the *Śrutabodha* defines *Āryā*, *Gīti* and *Upagīti*.

Whoever the author of the work may have been[1], it must be said to his credit that the stanzas, composed by him, afford delightful reading, and are free from laboured artificialities. Highly poetical are such words as *gatyā vilajjīkṛta-haṃsakānte* (20), *mṛgīkṣaṇa-yugme* (25), *Śaraccandra-vidveṣi-vaktrāravinde* (28), *aśokāṅkura-pāṇi.pallave* (32), *amṛta-rūte* (33), *kumudāmodtnī* (40), *mṛgamada-tilake* (4). The fact that the definitions of metres read like pieces of delectable poetical compositions reveals the hand of a poet of no mean merit.

The *Śuddhi-candrikā*[2] is another example of complacent attribution of works to Kālidāsa. It is a Smṛti work in twenty-five stanzas in *Śārdūlavikrīḍita* metre. It appears to be a compendium on impurity consequent upon the birth and death of certain kinds of relatives. Its contents belong to the commonplaces of Smṛti literature, but its form is interesting. The object of the author seems to have been to prepare a hand-book on a subject which was of great importance in social life. The use of the *Śārdūlavavikrīḍita* metre throughout, while bearing testimony to the poetic skill of the author, was perhaps resorted to with the deliberate object of imparting a literary garb to an otherwise dry subject.

The work appears to have no introductory verse by way of either salutation or benediction, nor is there any concluding verse containing the name of the work or of the author. Of the two manuscripts, examined by us, one has the colophon *iti śuddhi-candrikā samāptā* and the colophon to the other one runs

1. D. K. Kanjilal, after examining various factors, comes to the conclusion that the work was written by a pseudo-Kālidāsa sometime beetween the 12th cent. A. D. and the 15th. (See *Jour. of Oriental Institute*, Vol. XVII No. 1, 1967 (p. p. 86-92).

2. MS. noticed in Hultzsch's *Report*.

as *iti kālidāsa-viracita-Śuddhicandrikā*. One Ms[2]. appears to have the following colophon containing the name of the work as well as of the author :—

manvādi-śāstrā-mṛta-saṃcayālayaḥ
śrī-kālidāsābhidha-dhīra-candramāḥ |
tene sudhī-sindhu-vivardhya-śauca-
dhvāntāndha-loke-kṣaṇa-śuddhi-candrikām ||

Apart from the unlikelihood that Kālidāsa, famous as a poet and playwright, would choose a Smṛti topic, there is positive internal evidence against his authorship of this tract. Verse 16 cites Lakṣmīdhara as an authority. Lakṣmīdhara, author of the celebrated Smṛti digest called *Kṛtyakalpataru* and Minister for peace and war of Govindacandra, the Gahaḍavāla or Rāṭhor Emperor of Kanoj, appears to have flourished in the latter half of the 11th. century and earlier half of the 12th; this, therefore, is the upper limit of the date of the *Śuddhicandrikā*. Thus, the possibility of its having been written by the master-poet of India is totally ruled out ; the date of the famous Kālidāsa can, by no means, be pushed later than 634 A. D., the date of the *Aihole Inscription* which mentions Kālidāsa. In the circumstances, we may suppose that the work was composed by a late author named Kālidāsa or that its authorship was fathered on Kālidāsa either by the writer himself or by the posterity. Once it was associated with the name of Kālidāsa, the credulous and undiscriminating generations that followed took it as a work by the author of the *Raghuvaṃśa*, *Kumārasaṃbhava*, *Meghadūta*, *Śakuntalā*, *Vikramorvaśīya* and *Mālavikāgnimitra*. It should be noted that some manuscripts ascribe it to one Kālidāsa Cayanin. That this little work enjoyed popularity, presumably due to its association with Kālidāsa's name, is attested by the fact that it was thought fit to write a commentary[1] on it.

---

1. For instance, the Asiatic Society (Calcutta) MSS. And the Madras MS. No. 2590 contain a commentary. Ms. No. D 3039. belonging to Govt. Oriental MSS. Library, Madras, is styled as *Śuddhicandrikā-vyākhyā*.

The *Śyāmalā-daṇḍaka*[1] is an invocation to goddess Śyāmalā[2], also called Umā, Kālikā, etc. It consists of an anatomical description of her beautiful limbs and of the ornaments worn by her. She is conceived as possessed of two pairs of hands, one pair holding a rosary of crystal beads and a book containing the essence of knowledge, and another pair holding a hook and a noose. It is interesting to note that her face is described as looking beautiful on account of her chewing betel-leaves. She is represented as playing with that parrot which is the embodiment of all learning. She is accompanied by eight *Śaktis*, beautified by groups of *Mātṛkās*, worshipped by the wives of Yakṣas, Gandharvas, Siddhas, etc. and honoured by Cupid and his consort. She has a fine lute, and is the bestower of all prosperity. Speech, consisting in prose and poetry, emanates from the mouth of one who meditates upon her. Her devotee has men and women under his control. She appears in the form of all holy places, all *Mantras*. *Tantras*, *Yantras*, *Cakras*, *Śaktis*, *Pīṭhas* and, in fact, She is omnipresent.

This short invocatory tract, in glorification of the goddess, has four verses at the beginning, the rest being in prose consisting of sesquipedalian sentences comprising long compounds. No student of Kālidāsa can, for a moment, think that such a composition could be penned by the poet who is renowned for the simplicity of his language and the raciness of his style. The verses are of a pedestrian type. We quote below a specimen of the composition, speaking for itself.

---

1. *Daṇḍaka*, according to *Piṅgala-cchandaḥ-sūtra* (Vii, 33-36) is a class of metres the stanzes, composal in which, may entend from 4 x 27 to 4 x 999 syllables.

2. Some take it to refer to Sarasvatī. For instance, M. Krishnamachariar, in his *History of Classical Sanskrit Literature*, says that it is in praise of Sarasvatī. The reference to lute in the first verse, and the use of the epithet *Saṃgīta-rasike* in the following stanza may lead to such an assumption. But, the epithets *Kṛttivāsaḥ-priye*, *Sānumat-putrike*, *Kālike*, *Ume* appear to point to Durgā. The mention of the goddess being accompanied by Durgā and having a dark complexion is, however, puxzling. Some take the intended goddess to be Kālī. According to Monier Williams, *Ś*yāmalā is the name of a form of Durgā.

māṇikya-vīṇāmu-palālayantīṃ
madālasāṃ mañjula-vāg-vilāsām |
māhendra-nīla-dyuti-komalāṅgīṃ
mātaṅga-kanyāṃ satataṃ smarāmi ||

prollasad-bālikā - mauktika-śreṇikā - candrikā-maṇḍalodbhāsi-lāvaṇya-gaṇḍa-sthala - nyasta.kastūrikā - patrarekhā - samud - bhūta-saurabhya-saṃbhrānta - bhṛṅgāṅganā - gīta-sāndrī - bhavan-mandra - tantrī-svare susvare bhāsvare |
tārakā-rāji-nīkāśa - hārāvali - smera - cāru-stanābhoga-bhārā - naman-madhya-vallī-baliccheda - vīcī-samullāsa - saṃdarśitā - kāra-saundarya-ratnākare vallakībhṛt-kare kiṃkara-śrīkare. |

From the passages, cited above, it is clear that the piece is insipid. It has none of the merits of spontaneity, beautiful similes, attractive imageries, etc. which constitute the excellence of Kālidāsa's works. It seems impossible for a poet like Kālidāsa to give an anatomical, rather than poetical, description of the goddess from her hair to her toe-nails. The work, at places, reads like an inventory of the various limbs of the goddess.

Besides the above un-Kālidāsan features of this tract, an evidence tends to speak against Kālidāsa's authorship. In a manuscript[1] of the work, discovered by T. S. Kuppusvāmi Śāstri, it is clearly attributed to one Purāntaka. In the prefatory verses of this manuscript, it is stated that Bhoja, king of Dhāra, while vanquishing the Mlecchas, who looted the treasures of the Śaṃkaramaṭha of Dvārakā, came across the work. It is further stated that it was written by Purāntaka[2] to whom the king granted, in Śaka 923 (-1001 A. D.), one hundred villages on the bank of the Narmadā. Thus, to take the work to be a composition of the master-poet Kālidāsa, is to believe an anachronistic tradition to be true. Even if this account be taken as a fabrication by an interested person, yet we feel constrained to observe that it must have been penned by a person of much inferior calibre in comparison with the famous Kālidāsa.

1. Vide *Andhra Patrika*, Annual No. 1917-18, 224.

2. *Purāntakas-tasya putraḥ purārcḥ kṛpayā-bhavat | Śyāmalāyāḥ prasādād yaḥ śyāmalā-daṇḍakaṃ vyadhāt*, See Bhoja's *Sarasvatī-kaṇṭhābharaṇa*, Madrās University Skt. Ser. II, Preface, p. XIV.

The *Uttarakālāmṛta* is a work on astrology. The printed work consists of two sections called *Kāṇḍas*, the first containing eight sub-sections (*Khaṇḍa*) and the second comprising 105 verses. *Kāṇḍa* II is stated to be *Kālidāsa-kṛta* (written by Kālidāsa). There is, however, no evidence, internal or external, to prove that it was composed by any writer called Kālidāsa, not to speak of the master-poet of this name. The tradition about Kālidāsa's authorship might have originated from the fact that, in the first two introductory verses, there is mention of Vikramasūrya (perhaps meaning 'Vikramāditya of the Solar race') and Kālī. The value of the work consists in the information it contains with reference to (1) the three births, past, present and future, with detailed references regarding longevity; (2) special kinds of *Rājayoga* and their *Bhaṅgas*; (3) Solar year and its delineation; effects of the annual *Daśās* of the several planets, (4) importance attached to Rāhu and Ketu and (5) *Nimitta* or *Muhūrta* for the inauguration post, etc., enterprise or ceremonial.

The work is composed throughout in the *Śārdūla-vikrīḍita* metre, as stated in introductory verse 3. It is interesting to note that in verses 36 and 53 of the text Telugu (Andhrabhāṣā) and Asavya-lipi (probably Persian) are mentioned.

As regards the question of the authorship of the *Vaidya-manoramā*, there is no difficulty. It is ascribed, in the chapter-colophons, to Kālidāsa no doubt, but his qualifying epithet *Vaidya* (physician) serves to distinguish him from the Kavi Kālidāsa. The author was presumably a native of Kerala, because, in the work, only such drugs are mentioned as are well-known in that region. This small metrical work, in 20 chapters, called *Paṭalas*, deals with easy modes of treatment of diseases like fever.

The *Vṛtta-ratnāvalī*[1] is a work on prosody. The work, as published from Adyar Library, contains 66 stanzas in praise of Sarasvatī, each composed in a different metre. Each stanza contains the definition and name of the metre in which it is written. Thus, the stanzas simultaneously serve the purposes of defining, naming and illustrating the various metres.

---

1. There are many other works of the same title by various authors. (Vide M. Krishnamachariar, *History of Classical Sanskrit Lit.*, Index).

Some Tanjore MSS.[1] ascribe the work to Veṅkaṭeśa, son of Avadhānasarasvatī of Ātreya family. The anonymous commentary on this work also ascribes it to Veṅkaṭeśa.[2] The text itself, as printed in the Adyar Library edition, attributes the work to the same author[3]. Thus, Kālidāsa's authorship is rendered extremely doubtful, although, in some manuscripts,[4] it is attributed to him. The evidence in support of Veṅkaṭesa's authorship, furnished by the commentary, by verse 2 of the text in the Adyar Library edition, and by the colophonic verses of some of the manuscripts, appears to outweigh the meagre testimony of a single colophonic line attributing the work to Kālidāsa in some other manuscripts. The rather elegant verses, in a variety of metres, might have been responsible for the attribution, to Kālidāsa, by some readers who were probably highly impressed.

In the circumstances, stated above, it is difficult to endorse the view of the author of the Adyar Library edition that Kālidāsa is only a *nem de plume* of Veṅkaṭesa.[5] The available evidence does not appear to warrant this assumption.

---

1. Sarasvatīmahal Library-MSS. Nos. 5114 to 5116.

2. Vide comm. on verse I in the Adyar Library edition.

3. Vide verse 2.

4. (a) *Des. Cat. of Skt. MSS.. in Adyar Library*, Vol. VI, 1947, p. p. 320-21.
   (b) MS. No. D 1798 belonging to Govt. Oriental MSS. Library, Madras.
   (c) Nos. 5111 to 5120 in the *Des. Cat. of* Skt. *MSS. in the Sarasvatīmahal Library*, Tanjore, Vol. IX, 1930.
   The two editions of the work, published in 1861 and 1864, also ascribe it to Kālidāsa.

5. Vide Introduction, p. xi.

B. Works of which Kālidāsa's authorship is not disproved

The *Nānārtha-śabda-ratna*[1] is a collection, in versified form, of words having various meanings. After the word concerned, the different meanings of it are stated. In its present form., it consists of three sections (*nibandhana*); the number of verses is respectively 254, 183 and 166. As stated in the section-colophons, the words, whose various meanings are given, have been compiled in an interesting manner. There are two sets of vocables, one beginning with the consonants from KA to KṢA while the other ends wilh these consonants.

The work is useful in so far as it goes. While the paucity of manuscripts raise suspicion about its having been composed by such a great poet as Kālidāsa, the existence of a commentary, called *Taralā*,[2] on it appears to point to its popularity however limited. In the fourth introductory verse, the author states that the object of composing the work is to enable people to comprehend, without much difficulty, the various meanings of words. It is well-known that, from ancient times, the study, even memorising, of dictionaries has been looked upon by orthodox scholars of India as the first step for acquiring Sanskrit learning. The same idea might have motivated the composition of the work.

The colophons to the sections attribute it to Kālidāsa *Mahākavi*. It is difficult to pronounce a verdict on its authorship. The student of Kālidāsa may doubt the laboured composition

---

1. It should be added that, in the colophons to the *Taralā* comm. (see below) the work is called *Nānārtha-śabda ratnakośa*. The *New Catalogus Catalogorum* (Madras University) mentions (Vol. IV. p. 71) a *Kālidāsa-nighaṇṭu* which is "probably the *Nānārtha-śabdaratna*".

2. The Adyar Library MS. 837, called *Taralā* is attributed to Niculakavi Yogicandra, and stated to have been written at the instance of Bhoja. The final colophon runs as--

   iti *Śrīman-mahārāja-Śiromaṇi-Śrī-bhojarāja-prabodhita-niculakavi-yogicandra-nirmitāyāṃ mahākavi-Kālidāsa-kṛta-nānārtha--śabba-ratna-kośa-ratnadīpikāyāṃ taralākhyāyāṃ sarvaṃ tṛtīyaṃ nibandhanam.*

of the jejune lexicon by the same pen that committed to writing the spontaneous outpourings of the heart. There is nothing Kālidāsa-like either in the language or in the style of the work. While it it quite possible that a later scholar fathered his own work on Kālidāsa, as many appear to have done, we cannot rule out Kālidāsa's authorship in the absence of positive evidence to the contrary. There is nothing absurd in a good poet, with mastery over Sanskrit vocabulary, writing a lexicon.

The *Ratnakoṣa* appears to be a short dictionary of synonyms retating to the different parts of the body. The description of the MS., given by Mitra in his *Notices of Sanskrit MSS.* (No. 2574), is as follows :—

Folia 3. Lines 10 on a page. Extent 45 Ślokas.

Beginning : *ratnakoṣābhidhaṃ śāstraṃ piṅgalāgre tu bhāṣitam*
yaḥ śṛṇoti naro nityaṃ medhā bhavati puṣkalā |
abhraṃ gaganamā-kāśaṃ śikharaṃ kapālamu-cyate

End : *kālidāsasya jalpo'yaṃ, etc.*

Col : *iti kavikālidāsa-kṛto ratnakoṣaḥ sampūrṇaḥ* |

It is not possible, in the absence of the work, tc assert whether or not it was written by Kālidāsa. It is not known whether or not there is any internal evidence against Kālidāsa's authorship.

नानार्थशब्दरत्नम्

[The text is based on a collation of two manuscripts, one belonging to Adyar tlbrary, Madras, and the other to Govt. Oriental MSS. Library, Madras. None of the two manuscripts is absolutely correct and legible throughout. We have reconstructed the text as far as possible without hazarding emendations or corrections. Many of the words, dealt with in the work, are not found either in the Sanskrit lexicons like the *Nāmaliṅgānuśāsana* or in modern dictionaries like those of Monier Williams, Apte so that we have no means at our disposal to check them. No other MS. of the work, excepting the two referred to above, is available. These two MSS. again do not contain variant readings, The MSS. serve as mutual checks in correcting errors.]

30A तमेव शिरसा वन्दे पुण्येतरफलादिके।
कीर्त्यै स्वमोक्षवन्धादौ सव्यवामसितासितः(तम् ?) ॥
अधुना पाणिनेश्शक्तिचन्द्रसूर्येन्द्रनिर्मिते।
शास्त्रे निर्णीतशब्दानां प्रकृत्यर्थौ विवर्ण्यते ॥
तत्राप्येकादिधात्वर्थवाचकत्वे नियन्त्रिते।
महाभाष्यादिवल्लोके ग्रहीतुं न हि शक्यते ॥
अतो येनैतदखिलमायासातिशयं विना।
ज्ञायते सुष्ठु सर्वार्थशब्दरत्नं प्रदर्श्यते ॥
वर्गान्तस्थादिवर्णान्तपदगुम्भनसुन्दरम्।
निवन्धनत्रयाङ्कं तत् कण्ठे कुर्वन्तु पण्डिताः ॥
प्रकृतेरेव सर्वत्र सर्वलिङ्गत्वमुन्नयेत्।
नोद्वेगस्तत्र कर्तव्यस्तुधौ ? भूमिकदर्शनात् ॥
ओं ब्रह्मशम्भुविष्णवेन्द्रसूर्यचन्द्रादिके तथा।
अनन्तगजवाय्वग्निमहोदध्यादिके मतम् ॥ (1)
कृकवाकूर्मयूरे स्यात्कुक्कुटे कोकिलादिके।
तकुर्वस्त्रे गृहारामप्राकारादिक इष्यते ॥ (2)
स्त्रीणां गृहोपकरणद्रव्ये लज्जादिकेऽपि च।
स्यङ्कुर्गुरुकुलावापि शिष्ये मुन्यन्तरे मृगे ॥ (3)

परशावधनाशस्तु मुनावोषधिभेदके ।
नम्रे वायो महासत्वे धनुश्शब्दादिके तथा ॥ (4)
श्लीकुर्जोतो च चित्ते च व्यवसायप्रियादिके ।
शङ्कुर्ध्वजे जरत्यां च कले चायुधपापयोः ॥ (5)
शुष्कस्तु सविता वायुः कालश्शत्रुर्जलं शिवः ।
स्यात्सङ्कसुक ईहायां वायौ चित्ते चलादिके ॥ (6)
पाकुकोऽध्वर्युगौरीश फलकर्मादिके तथा ।
अंशुको रेणुकिरणचन्द्रपुण्यजनादिके ॥ (7)
भीकस्तु कातरे सेतौ हरिणी पुण्यमानुषौ ।
30B बन्धकस्तु मृते दुष्टे बन्धिते दुरितादिके ॥ (8)
क्षेपकस्तु प्लवङ्गे स्यात्पापिष्टे पवनादिके ।
जहकः पुरुषस्त्यागि साम्बो विष्णुस्सदागतिः ॥ (9)
धमको लोहकारे स्याद्वैणिके वाचकादिके ।
भिदको वज्रखड्गादौ शम्भुविष्ण्वादिके तथा ॥ (10)
रज्जुकस्सम्भावके स्यात्त्यागयोग्ये दुरात्मनि ।
रुचकः कामिनीसक्ते सूर्यादौ ज्ञानसङ्गते ॥ (11)
कार्ष्यकस्तु कुटुम्बी स्यात् डाम्बिकादिक इष्यते ।
कूषकस्तु प्रतीते स्यादुदके लाङ्गलादिके ॥ (12)
उदकं तु जले क्षौद्रे गानप्रेमादिकेऽपि च ।
वृश्चिकः कटकीटभेदे स्यान्नक्षत्रे चन्द्रमस्यपि ॥ (13)
वृषको राज्ञि बाले च लेखके च जडादिके ।
स्यात्प्रापणिक इन्द्रादौ चारे विक्रयकारिणि ॥ (14)
स्यात्प्रावृषिक आयत्ते वर्तके परमात्मनि ।
शेमिकस्तु शिखायां स्याद्वल्मीके जलदादिके ॥ (15)
क्रयको विक्रये यक्षो वर्तकस्सुरपूजकः ।
स्यादापणिक आयत्तं वर्तनाव्यवहारिषु ॥ (16)
स्यादापणिक इन्द्रे स्यादिन्द्रनलमयूरयोः ।
स्यादापतिक ईहायां चोरे चाखनि कोऽपि च ॥ (17)
आखुर्वराहे कर्के च मूषकेऽजिनभेदके ।
फल्गुस्त्वसारे विज्ञाने मद्गुर्जलचरे खगे ॥ (18)

वल्गुः पक्षिणि चन्द्रादौ सुन्दरे गगनादिके ।
निलङ्कुस्तु क्रिमो दृष्टे नारदे पापचिन्तके ॥ (19)
लिगुर्मनसि च प्रोक्तो भूम्यां गौर्यादिकेऽपि च ।
हिङ्गुस्त्वौषधमप्यात्म मृगवायुखगादिके ॥ (20)
अद्गस्त्वविः पुरोडाशो मुद्गो धान्यान्तरश्शमी ।
भृङ्गस्तु भ्रमरे शैले रमान्यां धार्यवस्तुनि ॥ (21)
31A शृङ्गः सानौ च दुष्टांशे सिंहपापिमृगादिके ।
शा····पक्षिणि दुष्टात्म सिंहव्याघ्रादिकेऽपि च ॥ (22)
गर्गस्तु मुनिभेदे स्या····जयक्षिजनादिके ।
गङ्गासरिच्चरे जन्तौ पतङ्गः पक्षिसूर्ययोः ॥ (23)
लघुरम्येऽप्यसारे चाप्यल्पे पक्षयादिकेऽपि च ।
सज्जुर्वणिक्च ज्ञानी च विवेकी भूभृता वयः ॥ (24)
खर्जूः कण्डूति पापा हि वृश्चिकादिषु सम्मतः ।
मर्जुश्शुद्धौ च वेदान्ते रजसि प्रोच्यते बुधैः ॥ (25)
राजाचन्द्रादिके शम्भौ नृपादौ भूषणादिके ।
मज्जासन्द्रारणेऽपि स्याद्धर्मादौ च सुरादिके ॥ (26)
अर्चिर्ज्वालादि विष्ण्वादि राजादि जलदादिके ।
शोचिर्गभस्तिरसूर्याग्निवैरिपापविषादिके ॥ (27)
वसुरोचिः क्रतौ शम्भौ विष्णौ सूर्यादिके प्रभौ ।
रुचिस्तुम्भाग्निभाज्वाला खड्गधाराशिवादिके ॥ (28)
चटुस्तु प्रियवादी स्यात्प्रियवाक्यं घटादिकम् ।
पटुर्विशारदः पक्षी सूर्यचन्द्रादयोऽपि च ॥ (29)
अपष्ठुः स्यादसारेऽपि नाटेदुष्पादकादिके ।
सत्यवादिनि सर्वज्ञे मर्यादाभ्रष्ट इत्यपि ॥ (30)
दुष्टुस्स्यादविनीतेऽपि समर्यादाद्य शोभने ।
सुष्टुस्तद्विपरीते स्यादाशुगादिषु सम्मतः ॥ (31)
कमठः कच्छपे कामे सुन्दरे वामनेऽपि च ।
स्त्रीणामुन्नतवक्षोजनितम्बादिषु सम्मतः ॥ (32)
काष्ठानिश्शङ्कवृत्तौ स्यात्काष्ठं दार्वादिके मतम् ।
कुष्ठो गन्धद्रव्यभेदे व्याधिकामादिके मतः ॥ (33)

डान्ताः

आडुयो नौर्व्याधिरपि फलेऽन्ने च जले फले।
छायायां मूलकन्दादौ यवागूजलधारणे ॥ (34)

31B रण्डस्तु कच्छपे नावे फेके दाशे च शङ्करे।
परिवेषेण भाण्डे च पवनात्मजभीमयोः ॥ (35)

षण्डो मेघे बलीवर्दे धर्मबुद्धौ नलादिके।
दण्डस्तु लगुडे दैत्ये खड्गादौ निग्रहादिके ॥ (36)

मण्डस्तु भक्तनिर्यासे धारणे च नभोमणौ।
गण्डो गुण्डकभागादौ चरमोक्षादिके तथा ॥ (37)

भर्तृपाना तु मुण्डास्त्री पुनर्भूर्मुण्ड इष्यते।
पण्डस्तु दैत्यमात्रे स्याद्दुश्चर्मणि शिवादिके ॥ (38)

चण्डोऽपि च तथा क्रूरे शङ्करे मदनादिके।
भण्डा तु दुर्भगिन्यां स्यात्कुटिलादिक इष्यते ॥ (39)

कुण्डं कुलालभाण्डादौ शब्दशास्त्रादिके तथा।
अग्न्यागारे तथा मन्त्रे योगवाक्यादिके तथा ॥ (40)

खण्डस्तु वकदेशे स्याद्विकारेऽप्याशागादिके।
खाडोऽपि च तथा खड्गे व्याघ्रादौ च जलाश्रये ॥ (41)

घुडुं ऋषिश्रमं तथा समुद्रादौ खगादिके।
काण्डं जले शठे नेत्रे कुत्यायामायुधे तथा ॥ (42)

करण्डो भाजने पात्रे मञ्जूषादिनरादिके।
स रण्डः पक्षिजातौ स्यात्पशुदिव्यचरादिके ॥ (43)

भरण्डः क्रिमिजातौ स्यात्संघाते भूधरादिके।
परण्डो वस्तुसंघाते नृपेऽब्धौ च नरादिके ॥ (44)

करेणुस्तु सुरज्येष्ठे गजे शूद्रादिके तथा।
हरेणुश्शङ्करे शैले गन्धद्रव्ये दुरात्मनि ॥ (45)

हरणस्तु मृगे रम्ये रामे चन्द्रादिके तथा।
बर्हिणस्तु मयूरे स्यात्संघाते च नृपादिके ॥ (46)

द्रविणं तु धने सत्ये सिहदेवनरादिके।
इरिणं तूषरे खडगे मुसले च नरादिके ॥ (47)

दक्षिणादिशमेद्याब्धि भटयुद्धादिके पुमान् ।
यज्ञावसानदास्वेऽर्थं कान्तादिजनमात्रके ॥ (48)
33A खणा घण्टिका घण्टाध्वनिप्रियरमादिषु ।
खणा रावणादौ तु तत्तल्लिङ्गवदुन्नयेत् ॥ (49)
वरणानगरे वृक्षे देवार्थवरणे तथा ।
किरणस्तेजसि श्रेष्ठे सूर्येऽग्नौ क्रूरमानुषे ॥ (50)
विक्षिप्तादौ विलोलादौ दैत्यादौ मानुषादिके ।
पुरणस्तु नृपे श्रेष्ठे समुद्रे नरवाहने ॥ (51)
धिषणा पार्वतीरम्भा बुध्याशगगनादिके ।
पृथिव्यां नाटके सत्यभामाद्याकृतिधारके ॥ (52)
धर्षणस्तु स्वभावे स्यात्तिलक्षारादिके तथा ।
घुरणश्शब्दसिंहादि वीरमत्स्यजलादिके ॥ (53)
जुहराणो द्वारबन्धे वैश्वानरमनोज्ञयोः ।
धर्मे च छन्दगे चित्रे रमण्यादौ च कुड्मले ॥ (54)
अरणिस्त्वग्निहोत्रोपकरणे सूर्यचन्द्रयोः ।
तत्प्रधायां च नक्षत्रे चरदेवादिके तथा ॥ (55)
सरणिस्सारथौ मार्गे संघाते पूर्ववत्सरे ।
धरणिस्तु पृथिव्यां स्याच्छास्त्रकारादिके तथा ॥ (56)
तरणिस्सूर्यनौकादौ भेकवाजिमनस्सु च ।
आशु शुक्षणिरग्नौ च वायौ सन्तापतादिके ॥ (57)
चर्षणिस्तु सुपर्णादौ लेखके लाङ्गलादिके ।
क्षेपणस्तु प्रयोगे स्यान्मत्स्यघातादिके तथा ॥ (58)

तान्ताः

जतुलाक्षारसे पुष्पफलादौ च जनादिके ।
कन्तुः कामे च कान्तादौ गृहादौ चन्दनादिके ॥ (59)
सेतुर्जलनिधेर्बन्धे कङ्कणादौ शिखादिके ।
वस्त्रादौ वनितादौ च सुतादौ सुन्दरादिके ॥ (60)
तन्तुस्सूत्रेऽप्यणौ बीजे जलदादौ च खे जले ।
गन्तुः काले खगे चारे मौक्षादौ च पुरोहिते ॥ (61)
32B मस्त्वन्नादौ जगन्मात्रे रामादधिविकारयोः ।
सक्तुर्यवविकारे स्यात्परमाण्वादिके तथा ॥ (62)

ओतुर्बिडाले गोविन्दे शङ्करादादपीष्यते ।
धातुस्तु गैरिकेऽश्वादौ त्वगादौ शङ्करादिके ।। (63)
पितुरग्नौ च सूर्ये च चन्द्रे शम्भौ विलोचने ।
ऋतुस्तु काले स्त्रीपुष्पे वायौ सूर्यादिके खगे ।। (64)
मन्तुस्तु वैमनस्ये स्याच्छास्त्रे चित्ते शिवादिके ।
जन्तुर्जंतुवदित्युक्तो गातु रुद्गातरि स्मृतः ।। (65)
समुद्रादौ शिवादौ च वाय्वादावपि सम्मतः ।
भातुस्सूर्ये च चन्द्रे च वह्नौ विष्ण्वादिके तथा ।। (66)
यातुः खगे प्रहारे च गम्यमानेऽपि चायुषि ।
पातुस्तु रक्षके शम्भौ पञ्चभूतेषु पावने ।। (67)
हेतुर्विषण्वादिकेऽब्दौ च केतुर्ग्रहपताकयोः ।
आप्तृरग्नौ क्षये योनौ प्रभाजलपलादिके ।। (68)
वस्तु देहे च नेत्रे च व्यवहारेऽवधारणे ।
गतौ पदार्थे गेहे तु वास्तु सर्वत्र पूर्ववत् ।। (69)
राधतुर्वारिधौ देहे पुरुषे च चरे चरे ।
वहतुस्तु तुरङ्गे स्यादग्नौ गोपालकादिके ।। (70)
जीवातुश्शङ्करे विष्णौ जीवातुर्जीवनौषधे ।
नृतुर्दीर्घक्रिमिस्सर्पश्चाखुमार्जालदूषकाः ।। (71)
श्रुधुर्गुणे परिज्ञायां रुद्रव्याघ्रादिके तथा ।
मरुद्वायौ पर्वते च देवलोकादिजन्तुषु ।। (72)
गरुत्पक्षिणि रम्ये च मण्यलङ्कारजन्तुषु ।
गर्मुत्सुवर्णे चित्ते च याचके देवते चरे ।। (73)
हरिद्वर्णे शाद्वले च सूर्याश्वे च मृगे दिशि ।
वायौ च वामने देवे भटे विष्णौ जनादिके ।। (74)
सरिन्नद्यां घृतादौ च समुद्रे बाणवित्तयोः ।
33A कोपात्तृणे मृगे जन्तौ विश्वकर्मादिके तथा ।। (75)
योषिस्त्रीजन्तुमात्रे स्याद्योनौ चित्ते च पल्वले ।
शरद्वतौ वत्सरे च व्याघ्रादौ कठिनादिके ।। (76)
दरद्व्याधौ क्षत्रिये च कुठारादौ च दारुणि ।
.... च मांसे च विष्ठायामोष्ठनिन्द्ययोः ।। (77)

पृषद्बिन्दौ मृगे वायौ मेघेऽब्दौ शकरादिके ।
पृषती वनिता रामा नदी मातृजनादिके ॥ (78)
बृहत्पुण्ये च पापे च विपुले गगनादिके ।
बृहती तु तुलस्यां स्यादौषधौ कमलादिके ॥ (77)
महत्पूज्ये वरिष्ठे च महती नदिवीणयोः ।
जगत्सर्वे च सर्गे च जगती भूविलासयोः ॥ (80)
तृपश्चन्द्रे महादेवे सुधाम्नाज्यादिके तथा ।
वेमाद्वन्ध्या धेनुभेदे धेन्वादौ स्थावरे तथा ॥ (81)
शंस्ता मित्रे च वरुणे सेनाध्यक्षे शिवादिके ।
नृपादौ ब्राह्मणादौ च शाकादौ चातिदातरि ॥ (82)
शास्ता मन्ता महाज्ञाने बोद्धरि प्रबले तथा ।
स्तोता सुरादौ श्रेष्ठादौ धर्ता विष्णौ धरादिके ॥ (83)
होता तु ऋत्विगादौ स्याज्जामाता दुहितुः पतिः ।
पित्रादावप्येदमेव पिताजनकमेघयोः ॥ (84)
राजादौ राज्ञि देवेन्द्रे दुहिता तनया रमा ।
गौरी वाणी रती रामा लताश्रिमदनादिषु ॥ (85)
ज्योतिस्तेजसि कान्तौ च किरणादौ सुतादिके ।
लतादौ रघुवीरादौ रामा रजितादिके ॥ (86)

धान्ताः

मधु क्षौद्रे माक्षिके च नवनीतसुधादिषु ।
मधुर्वसन्ते दैत्ये च माधवे मकरध्वजे ॥ (87)
33B विधुरग्नौ वायुदेवे काले चन्द्रे रसाकरे ।
शुभ्रे दस्ये महाश्वेते जले शुक्लादिके तथा ॥ (88)
गृधुः कामे महादेवे माधवे मधुसूदने ।
पृथुर्वेनसुते राज्ञि विस्तीर्णे श्रेष्ठयज्ञयोः ॥ (89)
माधस्सिहे सर्पभेकपक्षी सामान्यमूकयोः ।
निधस्तुब्राह्मणे धर्मशीले राशि पुरन्दरे ॥ (90)
समुद्रे वारिदे वायौ शङ्करे मकरध्वजे ।
ब्रह्मादौ च नरादौ च स्थिरादौ च समुन्नयेत् ॥ (91)
रथो याने शरीरे च क्षीरे वृक्षे पतत्रिणि ।
चीनीचीनाम्बरादौ च कामसोमहरादिषु ॥ (92)

गाधस्समुद्रे बाणे च खेचरे च चरे तथा ।
गाधावृत्तान्तवीणाम्बा चिञ्चरीकादिषु स्मृता ॥ (93)
जरूधं वत्सरे मांसे वार्धक्ये जीर्णपूलयोः ।
वरूधः कङ्कटाद्यौ स्याद्बले पार्श्वस्थखड्गयोः ॥ (94)
वसनाशनयोश्चैव संघाते रथगोपने ।
पीधं जले पिधश्शम्भौ विष्ण्वाद्यौ मदनादिके ॥ (95)
तीर्थं पुण्यादिके तीर्थश्शङ्कराग्निवरादिषु ।
तुद्रं खड्गादिके रम्येऽप्यञ्जनाद्यौ मनोभवे ॥ (96)
उक्थं सामनिवेदान्ते रिक्थं शाश्रे धने हरे ।
सिक्थं मधूच्छिष्टं पुर्योर्मृत्यौ काले च भेषजे ॥ (97)
सार्थस्तु गच्छताः(तां)सघे नद्याद्यौ च चरादिके ।
गोपिधस्तु समुद्रे स्यात्तीर्थे नेत्रे जले खगे ॥ (98)
प्रत्यूषकाले मरुति श्रोत्रे जिह्वाविलासयोः ।
अधावगध आनन्दे प्रातस्सवनरामयोः ॥ (99)
समिधोऽग्नौ च तद्द्रव्ये गायके जलदे जले ।
सद्वृत्तौ साधुभावे च सङ्गीते मुरजध्वनौ ॥ (100)

दान्ताः

34A तिथिः काले महाकाल शङ्करे मकरध्वजे ।
पृथस्तु सेचिते द्रव्ये जलदग्नौ निशाकरे ॥ (101)
गृथस्त्वहीने तद्देशचर्मरूपपुटान्तरे ।
यूथस्तु युगले वृन्दे स्नेहे सत्यङ्गवारिणोः ॥ (102)
प्रोथः प्रभौ च देवेन्द्रेऽप्यश्वानां नासिकाव्ययोः ।
मद्ये च नाद्यां मधुनि प्रभायां चन्द्रसूर्ययोः ॥ (103)
स्वादुचन्दनवाग्वाद्यौ फलादावमृतादिषु ।
धर्मशीले चन्द्रभूषे चरे चाप्यचरे सुरे ॥ (104)
क्लिदुश्चन्द्रे च नक्षत्रे सच्चित्ते चन्द्रशेखरे ।
इन्दुश्चन्द्रे च धवले पारदे मानुषे मृते ॥ (105)
कन्दुः पक्षिमृगाद्यौ स्यात्पाकस्थाने हरादिके ।
भिदुर्वज्रे परश्वाद्यौ वीराद्यौ शङ्करादिके ॥ (106)
मृदुस्तु मार्दवे चन्द्रे शिवकृष्यादिके तथा ।
पादुः स्थाल्यां च शक्तौ चाप्यायुधे पादधारिका ॥ (107)

दोर्बाह्वौ शान्तपुरुषे सुधान्नजलदादिषु ।
सद्भिः भूमौ च चित्ते चाप्याचार्यं राज्ञि भूभृतौ ॥ (108)

धान्ताः

बन्धुस्तु स्वजने चित्ते सिन्धुर्देशे नदे सुरे ।
विधुः कालाग्निवाय्वादि चन्द्रमादिषु कथ्यते ॥ (109)
गृधुः कामे च चित्ते च पामरे धनमूलके ।
माघो मनुष्ये पश्वादौ राक्षसादौ सरीसृपे ॥ (110)
सानुस्तु पर्वतप्रान्ते खड्गादौ रशनादिके ।
जानुर्मनुष्ये जन्त्वादौ मानसादौ मनीषिते ॥ (111)
तनुश्शरीरे शैले च सूक्ष्मे चित्ते धनादिके ।
धनुर्मनसि खड्गादौ राश्यादौ च बहुश्रुते ॥ (112)
श्येनः पक्षिमनश्चापि स्त्येनश्चोरे च जन्तुषु ।
अविनो विहगेऽध्वर्यौ आर्येऽप्यश्वादिके तथा ॥ (113)
34B वृजिनं दुरिते कष्टे कुटिले मूकमानुषे ।
दारिद्र्ये व्यवसायादौ धर्मादौ नीचसेवने ॥ (114)
अजनं पादपे पादे चर्ममूषकवारिषु ।
कुटिलः पर्वते गेहे परिभागादिकेऽश्मके ॥ (115)
विपिनं कानने कंपे कातरे नीचवस्तुनि ।
तुहिनं घातुके सत्ये नीहारे पामरेऽपि च ॥ (116)
माहिनं बाणशय्यायां ब्रह्मचिन्तनमोक्षयोः ।
सवनं यागमात्रे च जनमात्रे रदादिके ॥ (117)
यवनस्तु तुरुष्के स्यात्पिष्टादौ मानवादिके ।
रशनारज्जुमात्रे स्याद्भोज्यवस्तुनि मानुषे ॥ (118)
ओदनोऽन्ने शिवादौ च पदादौ वनितादिके ।
द्योतनोऽग्नौ शिवादौ च सर्वश्रेष्ठादिके तथा ॥ (119)
स्यन्दनं सलिले चित्ते रथादौ पामरादिके ।
रोचनाकिरणे कान्तौ सूर्यादौ मानसादिके ॥ (120)
रञ्जनारोचनद्रव्ये रागे चापि मनोहरे ।
भुवनं पञ्चभूतेषु शिवादौ सत्कथादिके ॥ (121)
सुवनं गर्भमोक्षे स्यान्मरणे चापि सङ्गतौ ।
धुवनं धूपमात्रे स्याद्वने वृक्षादिके तथा ॥ (122)

भृञ्जनं पाकपात्रे स्याद्भ्राष्ट्रे कुत्सितमानसे ।
पुरणं पालने राज्ये सन्तोषादिषु भूसुरे ॥ (123)
वृजिनं गगने तोये पापादौ कामुकादिके ।
मदनामोदने स्तोत्रे स्वप्ने कान्तौ खगादिके ॥ (124)
निधनं पोषणे रात्रौ पर्वतादौ सुरादिके ।
शवपानस्तु मार्गे स्याज्ज्वलने परमात्मनि ॥ (125)
जरसानस्तु पुरुषे वृक्षादौ पाञ्चभूतिके ।
आयुष्येऽपि च सङ्कल्पे विकल्पेऽपि च रोधसि ॥ (126)
35A भुजसानस्तु मेघे स्यात् स्थाने मानसि शङ्करे ।
सहसानो मयूरे स्यात्क्षमावति महाजने ॥ (127)
वृधसानस्तु पुरुषे याचके परमात्मनि ।
मन्दसानोऽग्निचन्द्रार्कस्वप्नसंहारकान्तिषु ॥ (128)
आशुसानोऽग्निचन्द्रार्कब्राह्मणादिषु संस्तुते ।
संस्तुवानस्तोतरि स्यान्माधवादौ शुकादिके ॥ (129)
युजानस्सूर्यचन्द्राग्निशिवादिहरितादिके ।
बुधानो मुनिदेवाब्रगुरुशम्भुसुरादिके ॥ (130)
दृशानो ब्राह्मणे सूर्ये चन्द्रे ज्योतिषि माधवे ।
मुमुचानो यमे दैत्ये कामे शम्भौ महात्मनि ॥ (131)
युयुधानो युद्धशौण्डे खड्गादौ रशनादिके ।
पापिष्ठे कठिने दैत्ये यमे मोक्षे सुराधिपे ॥ (132)
जुहुरानोऽग्निधर्मेन्द्रवयोवृद्धिमठादिके ।
धमनीकण्ठसामीप्य नाडिरन्ध्रादिकेऽपि च ॥ (133)
अह्ननिस्त्वग्नि चन्द्रार्कशिवदेवादिकेऽपि च ।
वर्तनिः परिमार्गे च देवतानाम्नि शङ्करे ॥ (134)
रिपुश्शत्रौ महाकाले यमे शास्त्रज्ञपण्डिते ।
अम्बुरोगे जले पाने मृत्यौ चन्द्रार्कशम्भुषु ॥ (135)
अलाबूः स्रंसने खड्गे तुम्बीसलवसन्तयोः ।
बम्बूस्तु भक्षणद्रव्ये वृक्षभेदे मृतेऽपि च ॥ (136)
दम्भूस्तु स्यात्सर्पजातौ कुटिले यमदैत्ययोः ।
शम्भुस्तु शङ्करे चोले माधवे मदनादिके ॥ (137)

अर्माक्षिरोगे रोगे च नित्याभावे नृतेऽपि च।
स्तोमसंघातखड्गादि - क्षयादि - हरिणादिके ।। (138)
सोमश्चन्द्रे च मेघे च महिषादौ फलादिके।
होमस्त्वाहुति - जिह्वादि - पश्वादि - घटनादिषु ।। (139)
35B सर्मफत्रे जले जन्तौ नरादौ च खगादिषु।
धर्मः पुण्ये चाभ्युदये यमे दैत्ये महेश्वरे ।। (140)
क्षेमः पापे च धर्मे च निर्भये चनरादिके।
क्षौमं वस्त्रे च कण्ठे च ध्वनिमात्रे नरादिके ।। (141)
भौमस्सूर्ये च चन्द्रेऽग्नौ शिवादौ क्षोदमात्रके।
यामो रात्रौ च सेतौ च मोक्षे रामादिके तथा ।। (142)
पद्मं तु कमलादौ स्यान्निध्यादौ ललितादिषु।
यक्ष्मरोगे च जलदे नेमो वायो जलादिके ।। (143)
ग्रामो जनपदे भक्ष्यद्रव्ये चापि मनोहरे।
ऊमो नभसि देवेषु नगरे चन्द्रमादिषु ।। (144)
स्यूमस्तु रज्जौ जलदे जले वाय्वर्कधेनुषु।
शुष्मो वायौ बले सूर्ये इष्मस्सूर्यवसन्तयोः ।। (145)
युग्मश्शरदि युद्धे च इध्मस्स्यात्समदि प्रिये।
काले चापि च दस्मस्तु यजमाने प्रभावपि ।। (146)
स्त्यामश्चन्द्रे गतौ सूर्ये चरादौ मनुजादिके।
धूमोऽग्निभेदे चलिते नरे मेघे च वाहने ।। (147)
सूमश्चन्द्रेऽन्तरिक्षे च क्षीरे भानौ महेश्वरे।
युग्मं योगे च सत्ये च धर्मे पापविरोधके ।। (148)
रुग्मं सुवर्णेऽग्नौ चापि सूर्ये चन्द्रावतंसके।
तिग्मतीक्ष्णे च सूर्ये च वह्नौ पापात्मके सुरे ।। (149)
हिमं तुषारे पापे च घातुके यमदैत्ययोः।
भीष्मं भयङ्करे शान्ते नवे चन्द्रावतंसके ।। (150)
भीमोऽपि पाण्डवे चित्ते भयङ्करवसन्तयोः।
शामश्शान्ते च नक्षत्रे मधुपेयमदैत्ययोः ।। (151)

मान्ताः

पायुः पाने गले पानदेशे पापात्मनि प्रिये।
वायुर्महेश्वरे वायौ गोमायुर्मृगधूर्तके ।। (152)

36A सिंहे भयङ्करे दैत्ये शङ्करादावपीष्यते ।
आयुरायुष्यमौद्गर्यं जनभान्वापि केषु च ॥ (153)
जरायुरुल्वङ्गर्भाशये चापि कफपार्थसि ।
शयसर्पे च सिंहे च गजे ब्रह्मणि मानुषे ॥ (154)
मयुस्तुरङ्गवदने नावे मन्मथदीपयोः ।
पियुः काले महाकाले गजे कण्ठे च भा····नि ॥ (155)
मृगयुर्व्याधमार्यक्षक्षत्रियेश्वरभानुषु ।
देवयुर्धार्मिके राज्ञि स्यात्केवलयुराशुगे ॥ (156)
मानयुक्ते वरिष्ठे च दासे रम्ये मनोहरे ।
गुह्यायुर्सिंहवाताग्निमुनिसर्पादिके तथा ॥ (157)
मित्रयुर्वत्सले रम्ये मुनौ चन्द्रे च शंकरे ।
अध्वर्युर्याजके सूर्ये चन्द्रे शेखरचित्तयोः ॥ (158)

यान्ताः

कारु इन्द्रे शिल्पिकारे विश्वकर्मशिवादिके ।
दारुः काष्ठे महाकाले भेद्यमात्रे महाकृतौ ॥ (159)
भरुर्भर्तरि धर्मे च स्वामिचित्तखगादिके ।
मरुर्गिरौ जलाभावदेशे दैत्ये च पापिनि ॥ (160)
तरुर्वृक्षे प्लवे मत्स्ये जलजन्तौ सुमोक्षके ।
चरुः पूते च पाके च चरमात्रे रवावपि ॥ (161)
त्सरुः खड्गैकदेशे स्याद्वारबाणे मनोहरे ।
शरुः खड्गे शरे क्रोधे पापिष्ठे दैत्यकीलयोः ॥ (162)
स्वरुर्बाणादिके मेघे सूर्येऽद्रौ घातुकादिके ।
बितभ्रुस्तु पिङ्गले विष्णौ नकुलेऽपि बिडालके ॥ (163)
पुरुस्तु धर्मलोके स्याद्राज्ञि योग्यसमुद्रयोः ।
कुरुर्देशे क्षत्रिये च मुनावेकत्र सुन्दरे ॥ (164)
हरिद्रुवृक्षभेदे स्यान्मृगभेदे खगादिके ।
मित्रद्रुस्तु समुद्रे स्यान्मधुपे यमदैत्ययोः ॥ (165)
36B शतद्रुस्तु नदेऽब्धौ च लवणे यमवारिणोः ।
भीरुस्तु पुरुषे जन्तौ परमात्मनि शङ्करे ॥ (166)
मन्दुरावाजिशालायां मङ्गलादौ फलादिके ।
स्वाप्नलावण्यमार्गादि-शङ्करादि-खगादिके ॥ (167)

वाशुरारात्रिजीमूतझिल्ली - पत्रखगादिके ।
चतुरो दक्षरक्षादि - मुन्यादि - वरणादिके ॥ (168)
चङ्कुरो भूधरे रम्ये मण्यादावपि माधवे ।
अङ्कुरोध्वजजीवात्मबीजभाग्यसुरादिषु ॥ (169)
विदुरो राक्षसे राक्षसभये यमदैत्ययोः ।
मुकुरो दर्पणे मेघे मत्स्ये पुष्पे निमीलिते ॥ (170)
दुर्दुरोऽश्वा च मण्डूकः कामी गोमायुरित्यपि ।
असुरो दैत्यनावाडगदुष्टलोकपुरादिके ॥ (171)
मसुरो धान्यभेदे स्यात्पुण्यस्त्री - परमात्मनोः ।
श्वशुरो दम्पतिपिता रम्यश्चन्द्रशिखामणिः ॥ (172)
इविरोऽग्निमयूरार्यकाममानुषजन्तुषु ।
मदिराभूमिगौरीशसुराकान्तापुरादिषु ॥ (173)
मन्दिरो मेघदेवेशफालाक्षरविभूतिषु ।
चिन्दिरो भानुचन्द्राग्निदिनमूषकजन्तुषु ॥ (174)
छिदिरोऽग्निर्मयूरश्च बलशस्त्रखगादिके ।
भिदिरं वज्रमूर्त्यौ स्यान्मन्दिरं गृहजन्तुषु ॥ (175)
चन्दिरो गजढौकाश्ववनितापालकादिषु ।
तिमिरस्तमसीन्दौ च मेघमानसवारिषु ॥ (176)
मुहिरो मूर्खकामार्यचित्तशम्भुहरादिषु ।
मिहिरस्सूर्यचन्द्राग्निसज्जनार्यखगादिषु ॥ (177)
मुचिरं ज्ञानवैराग्यमोक्षमेघहरादिषु ।
रुचिरस्सुन्दरे चन्द्रे सूर्यादौ परमात्मनि ॥ (178)
37A रुधिरं रक्तमायान्नदैत्यशम्भुसुरादिषु ।
उशिरस्सूर्यचन्द्राग्नि भोजनार्थखुरादिषु ॥ (179)
अजरं वायुमातङ्गप्राङ्गणादिषु शङ्करे ।
शिशिरं ऋतुदध्यन्नहिमचन्द्रादिके हरे ॥ (180)
सेनानिवेशस्थाने तु शिविरं याचकांशुषु ।
स्फीरं गंभीरमातङ्गबहुसाधनजन्तुषु ॥ (181)
खदिरः खाद्यमात्रे स्यात्खदिरे मांसजन्तुषु ।
कठोरं कठिने नीचे दरिद्रेऽपि पिशाचके ॥ (182)

चकोरः पक्षिबाणार्थघातुकाम्बरशम्भुषु ।
किशोरोऽश्वेऽपि बालेऽपि चन्द्रशम्भुसुरादिषु ॥ (183)
है राशि न निमित्ते स्यात्सन्मार्गे साधुसम्मते ।
मयूरः पक्षिसर्पाग्निसूर्यदैत्यविरोधिषु ॥ (184)
कशेरुर्घातुकादौ स्यान्मयूरे परमात्मनि ।
स्फारस्समुद्रे संघाते तक्रं तक्रे मृदादिषु ॥ (185)
शक्रो देवेन्द्रमातङ्गराजशम्भुभवादिके ।
क्षिप्रं तीव्रे च सामुद्रे लवण मूषकादिषु ॥ (186)
क्षुद्रो दिने पिशाचे च राक्षसादौ हरादिषु ।
सुप्रश्चन्द्रे सुरादा च मनुष्यादौ मनादिके ॥ (187)
तृप्तश्चन्द्रे पुरोडाशे चोदने भक्ष्यमात्रके ।
दृप्तस्तु दर्पणे चन्द्रेऽप्याचार्ये शङ्करे भवे ॥ (188)
पन्द्रस्तु पूजके दैत्ये दासे शम्भौ कुमारके ।
समुद्रो मत्स्यहन्ता स्यात्सरित्पतिहरादिके ॥ (189)
श्वित्रं वर्णे कुष्ठभेदे साम्बमूर्तौ च मातरि ।
वृत्रस्तु दैत्ये दीने च पापकारादिके तथा ॥ (190)
वीरस्तु निर्जले पद्मे ग्रामे वरादिके तथा ।
भद्रं देशे मङ्गले च राशि माधवशम्भुषु ॥ (191)
मुद्रा तु मुद्रिकास्वर्णं जरा रजितमेव च ।
खिद्रो रोगे च सूर्ये च चरादौ मदिरादिके ॥ (192)

37B छिद्रस्तु दासे चापेऽपि माधवादौ कुमारके ।
मन्द्रस्तु गम्भीरमृतशम्भुमाधवकम्बुषु ॥ (193)
चन्द्रस्सोमे रमायां च रमण्यां भक्तवत्सले ।
सूर्येऽग्नौ माधवादौ च महिष्यादावपीष्यते ॥ (194)
दहन्देवे रवौ वह्नौ फालाक्षे कुपितादिके ।
दस्रस्तुरङ्गमेरश्यावश्वनीदेवतान्तरे ॥ (195)
दभ्रस्समुद्रेऽप्यल्पेऽपि नीचमाधवशम्भुषु ।
उस्रस्तु किरणे चन्द्रे गविरामादिके तथा ॥ (196)
वाभ्रस्तु रोगे सैन्ये च संसारे परमात्मनि ।
शिरश्शिरसि सर्पादौ बुद्धिहीनमुखादिषु ॥ (197)

हस्रस्तु दैत्ये गोविन्दे शङ्करे माधवादिके ।
उपद्रवे च सिद्रस्तु साधौ शङ्करभानुषु ॥ (198)
शुभ्रश्शम्भौ शोभने च समीचीनेऽपि माधवे ।
निद्रा निद्रामन्दमाया दैत्यमाधवशम्भुषु ॥ (199)
चुक्रस्तु तिन्त्रिणिफले सुधाम्रवदनादिके ।
रम्रो रम्ये विनाशेऽपि विकस्रश्चन्द्रसूर्ययोः ॥ (200)
आम्रश्चूते रोगयुक्ते दीने मन्दादिके मधौ ।
ताम्रौ दयायां नक्षत्रे दैत्ये सेर्ष्ये हरादिके ॥ (201)
शूद्रोऽन्त्यवर्णे दीने च वह्नौ मायादिके मधौ ।
दूरं गतौ महादेवे मनुष्यादौ भवादिके ॥ (202)
रुद्रः प्रचण्डे फालाक्षे निर्दुःखे ज्ञानिसूर्ययोः ।
जीरोऽग्नौ वरुणे बाणे वृद्धापश्वे महेश्वरे ॥ (203)
सुरा तु मदिरा देवास्सूरस्सूर्ये महात्मनि ।
गृध्रस्तु कामुके चन्द्रे सेवे मानुष्यवित्तयोः ॥ (204)
शूरस्समुद्रे वीरे च चीरं वल्कलमांसयोः ।
मीरस्समुद्रे पापे च कामुकादौ हरादिके ॥ (205)
विध्रन्तु गगने भानौ चन्द्राग्निशिवभानुषु ।
38A वध्रस्तु चन्द्रे बाले च वप्र प्राकारगेहयोः ॥ (206)
भुभ्रः कामे च चित्ते च कामुकादौ खगादिके ।
न्याये महेश्वरे भानौ वसिष्ठादावपि स्मृतः ॥ (207)
अभ्रस्तु दैत्ये मायायां पापात्मनि बहुश्रुते ।
वज्रश्शुक्रायुधे रत्ने बाणादौ मानसादिके ॥ (208)
विप्रो ब्राह्मणमायूरनेत्रमाधवशम्भुषु ।
कुप्रः कोपकरे शम्भे दैत्ये दारुणकर्मणि ॥ (209)
चुप्रो जगरपक्ष्यादि मयूरादिहरादिषु ।
खुरस्तु खड्गे बाणे च पतङ्गादिरवादिके ॥ (210)
खुरः खड्गे भटे सौख्ये कल्याणे चन्द्रशेखरे ।
भद्रं तथैवमानाथ बह्मचन्द्रभवादिके ॥ (211)
उग्रश्शम्भौ प्रचण्डे च मिलिते माधवे रवौ ।
भेरो भयङ्करे शम्भौ ढक्कादुन्दुभिमादिषु ॥ (212)

शुक्रो ग्रहे रेतसि च वर्णे च परमात्मनि ।
शुक्लोऽपितादृशार्थस्स्यात्किञ्च सर्वार्थकोऽपि च ॥ (213)
गौरो वर्णे युद्धकारे सत्प्रयत्ने हरादिके ।
इरा भूम्यां महादेवशक्तिमाधवगौरिषु ॥ (214)

इति रेफान्ताः

आलुर्गजे महाश्वेते रामागमनशीलयोः ।
हिलुर्जाले समुद्रे च मायावरिहरादिषु ॥ (215)
मालुर्गन्धे च मालायां वस्त्रादौ रमणीमुखे ।
सलिलं जलवाय्वग्निमायावारिधिजातिषु ॥ (216)
कलिलं गगने तोये गहने संघबालयोः ।
अनिलो वायुमातङ्गशंकरादिभवादिषु ॥ (217)
भण्डिलो माधवे धूर्ते परिहास्ये शुभादिके ।
भटिलो भृत्यमातङ्गवामनाचार्यबन्धुषु ॥ (218)
शण्डिलो रोगयुक्ते स्यान्मुनौ मूर्खेऽसतीर्थयोः ।
38B पिण्डलो गगने स्थूलजंघे माधवचन्द्रयोः ॥ (219)
तुण्डिलो माधवे शिष्ये बहुभाषिणि शङ्करे ।
कोकिलः कलकण्ठे स्यान्मधुरे भोज्यवस्तुनि ॥ (220)
भविलस्तु गृहे रम्ये कपिभर्व्यविभूतिषु ।
कपिलो वर्णभेदे स्यान्मुनौ मारशिवादिषु ॥ (221)
त्रिपला मेघपुष्पादि लतादि खदिरादिषु ।
कमलं गगने तोये मण्डलं चन्द्रभूषयोः ॥ (222)
कुण्डलं कर्णभूषायां सूर्यादौ पर्वतादिके ।
शबलो वर्णभेदे स्यादाक्रोशे माधवादिषु ॥ (223)
वृषलो नीचपापीठवहिष्कृतहरादिषु ।
देवलो मुनिदेविग्य जनमाधवचोरिषु ॥ (224)
मलं पापे च किट्टे च मसूरादौ हरादिके ।
चपलश्चञ्चले चित्ते माधवे वाहनादिके ॥ (225)
शमलं शान्तवैराग्या शुचिचित्तसुरादिषु ।
भ्रमलो नेत्ररोगे स्यान्नेत्रे चित्तेऽनवस्थिते ॥ (226)
मुसलो दण्डशम्भुरु कुरु देवमहिन्दुषु ।
स्यालं तु भाजने चित्ते मोक्षे वैराग्यचिह्नयोः ॥ (227)

चात्वालं पात्रभेदे स्याद्याचके देवतादिके।
पातालं चरमात्रे चाप्यधोलोकेऽनवस्थितौ ॥ (228)
चण्डालः क्रूरकर्मा स्याच्छङ्करो दैत्यसर्पयोः।

इति लान्ताः

पृथिवी भूमिगौरीशवसुदानमुखादिषु ॥ (229)
अश्वस्तु रङ्गमे मेघे चन्द्रमादौ खगादिके।
पुष्वो वराहे दैत्ये च वह्नौ सूर्यादिके परे ॥ (230)
लट्वा बाल्ये मुरारौ च मूर्खे चण्डविरुद्धयोः।
कण्वो निमीलिते चित्ते मुनौ माधवदेवयोः ॥ (231)
खट्वा तु शयने रामे रमायां मारुतादिके।
39A विश्वं गृहे रमण्यां च वनादौ जगदादिके ॥ (232)
रुष्वो पांसुः पतङ्गादौ लष्वो नर्तकमानुषौ।
शिवं क्षेमे मङ्गले च पद्मा भूमिकुसुलयोः ॥ (233)
प्रह्वेऽनुकूले रम्ये च इष्व आर्ये मनोहरे।
शिवलिङ्गाकृतौ स्थाणौ मुनिसर्पशिलादिषु ॥ (234)
यह्वा बुद्धौ शिवे ग्रामे गौर्यां माघवभूमिषु।
सङ्गते करणे दाने मनुष्यादौ भवादिके ॥ (235)
जिह्वा ज्वाला च रसना खङ्गादिः कामभूभृतौ।
ग्रीवागलश्च चतुरो याचको वारिधी रविः ॥ (236)
भामीवा गगने तोये शङ्करादौ भवादिके।
कर्वो गर्वे वायुसर्पसूर्याग्निशिवभानु च ॥ (237)
गर्वोऽभिमाने धिक्कारे राक्षसादौ हरादिके।
शर्वश्शङ्करदैत्येन्द्रो विष्णुमायाविभूतिषु ॥ (238)
दर्वः कन्याराक्षसश्च परश्वादौ सुरादिके।
धन्वा निर्जलदेशे स्यात्कठिने रौद्रचित्तयोः ॥ (239)
ध्रुवा गृहे रमण्यादौ वसिष्ठादौ हरादिके।
देवादेवे प्रभायुक्ते सूर्यादौ मरुतादिके ॥ (240)
श्वा खङ्गे च वराहे च शुनके मानसादिके।

इति वान्ताः

आशुस्सूर्ये मनुष्ये च वाय्वादौ वरुणादिके ॥ (241)

जलादौ हिमहेमादौ खड्गादौ सवनादिके ।
शिशुर्बाले कुमारे च बालवृक्षादिके हरौ ॥ (242)
द्रशुस्सूर्ये कठोरे च रम्ये शङ्करमूलके ।
पशुर्ग्राम्ये नाशके च मृगादौ कठिनादिके ॥ (243)
हिंशुः पापे रजः कान्तिलेशादौ मरुतादिके ।
परशुस्तु कुठारे स्याद्धिस्त्रादौ राक्षसादिके ॥ (244)
आविषस्तु समुद्रे स्यादुत्तरिक्षे शिवादिके ।
39B महिषी राजपत्नी स्याद्राक्षसे पशुमुख्ययोः ॥ (245)
आमिषं भक्ष्यमात्रे स्यादध्वरे कुटिलादिके ।
रौहिषो बीजमातङ्गलतामृगहरादिषु ॥ (246)
तविषस्ताविषश्चापि देवकन्याहरिद्रयोः ।
भूम्यां स्वर्गे महादेवे परमात्मनि भासुरे ॥ (247)
स्यादप्यधिष आदित्ये सुखे स्वर्गे शिवादिके ।
भूम्यां निशायां वन्ध्यायां रमागौर्योश्च रागिणि ॥ (248)
किल्बिषं गगने तोये देवेन्द्रादौ रमादिके ।
पामरे परशौ जन्तौ वरुणादौ हरादिके ॥ (249)
असुः प्राणे महाकाले दैत्ये मूर्खे विकारिणि ।
वसुद्रव्ये महेन्द्रे च भवादौ शङ्करादिके ॥ (250)
कासूर्बुद्धौ गवाध्यक्षे विकलाङ्गे च पातिते ।
सूर्यादौ मानसादौ च खगादौ गरुडादिके ॥ (251)
राहुर्ग्रहे राक्षसादौ दुरितादौ भवादिके ।
स्नेहुर्मित्रे च रोगे च मलिने माधवादिके ॥ (252)
यक्षस्तु भक्षके दैत्ये देवयोनौ सुरादिके ।
पक्षस्समर्थे शारादौ देवादौ शङ्करादिके ॥ (253)
एवं रूपार्थविन्यासा वैखरी सम्प्रदर्शिता ।
लिङ्गार्थादि विभागस्तु तत्तद्योग्यं समुन्नयेत् ॥ (254)

इति श्रीकालिदासमहाकविविरचिते नानार्थ-
शब्दरत्ने कादिक्षान्तवर्णाद्यन्तार्थवच्छब्द-
प्रकरणे एकैकधात्वर्थविचाररमणीये
प्रथमं निबन्धनम्

—: o :—

40A कर्कोऽग्नौ दर्पणे वैद्ये बालभावयुतेऽपि च ।
श्वेताश्वे शास्त्रकारे च महादेवे विभावसौ ॥ (1)
चन्द्रे विष्णौ महाकाले विषवैद्ये सुयोधने ।
मायूराङ्गे प्रतारे च सोधादौ मरुदादिके ॥ (2)
दाकस्तु यजमाने स्याद्दानशीले महाक्रतौ ।
जारे महेश्वरे चोरे चन्द्रे शाकान्तरे मृते ॥ (3)
ब्राह्मणे बडबाग्नौ च गजादौ दानवादिके ।
धाकस्तु वृषभे मृत्यौ स्वरूपादौ मरुस्थले ॥ (4)
वैरानुबन्धे चतुरे गोपाले परमात्मनि ।
अन्ने पाचकभेदे च परं ज्योतिषि भास्वरे ॥ (5)
महितादौ करिण्यादौ महिषादौ सुरादिके ।
राका तु पौर्णमास्यां स्याज्जलूकायां मृतादिके ॥ (6)
वरहादौ वसिष्ठादौ पुरो भागादिवर्तके ।
आतपे चतुरे रोगिण मोहितादौ शिवादिके ॥ (7)
अर्कस्सूर्ये महाकाले चन्द्रे विष्णौ मधुव्रते ।
शिवादौ जतुकादौ च मन्दादौ मरुदादिके ॥ (8)
कल्कः परंतपे मृत्यौ विहारादौ विरोचने ।
विभावादौ महेशादौ परमात्मनि चित्तके ॥ (9)
सृकस्तु गरले वायौ महादेवे क्रतावपि ।
निरामये द्विषच्छक्रे फलाक्षे बन्धिते मृते ॥ (10)
सरटादौ मृगादौ च नद्यादौ पर्वतादिके ।
वृकश्वरावेऽप्यादित्ये श्वापदे मरुदन्तरे ॥ (11)
महिषादौ विरूपादौ दीपादौ ज्योतिरादिके ।
भूकश्छिद्रक्रियाकाले चित्रे चित्राङ्गनादिषु ॥ (12)
भूम्या महत्त्वे नद्यादौ नागादौ गगनादिके ।
किष्कुः कदल्यां मेघे च धनञ्जयवसन्तयोः ॥ (13)
40B वायौ दयायुते श्रेष्ठे सूर्यकान्तदुरात्मनि ।
कठिनादौ कठोरादौ वनितादौ प्रभाकरे ॥ (14)

मुष्कोधिके च वृषणे वृक्षके पापकर्मणि ।
मूर्खादौ भूभृदादौ च वरेण्यादौ च भूपतौ ॥ (15)
शुकस्तु वानरे दैत्ये पक्षिभेदे पवावपि ।
शुकपुत्रे करीरे च कुलकादौ परात्मनि ॥ (16)
वल्कं पश्वण्डके पुत्रे मात्सर्ये वारिदेच्छले ।
महितादौ वरेण्यादौ महिष्मत्यादिकेऽपि च ॥ (17)
उल्कः पिशाचे वैद्ये च वानरादौ निशाचरे ।
अग्नौ महात्मनि प्रेते वाय्वादौ मरुदादिके ॥ (18)
एकः संनहने बिल्वे दैत्यान्तरमहेशयोः ।
संख्याभेदे प्रधाने च नरवाहन इत्यपि ॥ (19)
नारायणे परायत्ते वैद्युतादौ विरोचने ।
भेकस्तु वारिदेवायौ परमात्मनि पूरुषे ॥ (20)
वरेण्ये वमनादौ च वरुणादौ महेश्वरे ।
काकस्तु दैत्यभेदे स्यात्पक्षिभेदेऽपि वायसे ॥ (21)
विषवैद्ये महासत्वे कालकूटे पुरादिके ।
अत्कश्चन्द्रे महादेवे परमात्मनि भञ्जने ॥ (22)
पुरुहूते परंज्योतौ खट्वादौ काञ्चनादिके ।
मर्कस्तु चतुरे वैद्ये पूतकर्मणि गोपुरे ॥ (23)
पुरीषे महितादौ च मरणादौ पुरातने ।
नीहारो मारुते पुष्पयुते पुष्करवर्णके ॥ (24)
गोधायाममले पूर्णे मदनादौ महोत्पले ।
शमीको वल्मीके मोहकारणि पुण्यकर्मणि ॥ (25)
परमात्मनि मूल्ये च परं ज्योतिषि पूरुषे ।
परुषे पामरे नीचे महेशादौ प्रदातरि ॥ (26)
41A यूका वराहे तैले च परमात्मनि मारुते ।
पुरुषे मेघवरजौ राजित्ये कुटिलात्मनि ॥ (27)
नीरे कुलिरे काकोले बडवाग्नौ सुरादिके ।
धूका तु कंपने वायौ भीकरे विषदातरि ॥ (28)
परिपूर्णे मनोज्ञे च महितादौ जलाशये ।
निकावतारे वेरे च वरणादौ सुखादिके ॥ (29)

वासन्त्यां चन्द्रमकुटे पुलाके कोकिलादिके।
प्राकं विरोधे वैराग्ये वारिदे मूर्खबालयोः ॥ (30)
पीतने च रथे कूले महिष्यादौ च माधवे।
कठाकुः कुटिले सर्पे दरिद्रे यमदैत्ययोः ॥ (31)
विरूपाक्षे कटोले च पतगे परमात्मनि।
रावणे देवहरणे यज्ञवैरिणि गोपतौ ॥ (32)
सुरादौ पद्नादौ च मनोज्ञे महितादिके।
कुपाकुरग्नौ कल्लोले पूतात्मनि पुरोहिते ॥ (33)
आदित्ये मकराक्षे च मनोज्ञादौ जगत्पतौ।
पृदाकुर्वृश्चिके सर्पे सरले संयुते दिवि ॥ (34)
परमात्मनि बाह्ये च पुरादौ मरणादिके।
शयनकश्च रमणे महिते मसुरेऽपि च ॥ (35)
निद्रायुते महिष्यादौ घर्घरे मुदिरादिके।
भयानको विरूपे स्यादसारे मधुसूदने ॥ (36)
महेश्वरे च मदने मारुतादौ विलोडिते।
लवानकं दरिद्रे स्याद्दात्रे लूता हरिद्रयोः ॥ (37)
मूषके मुदिरे मेघे सुरूपादौ सुरादिके।
पूतात्मनि पुराणे च मर्दिते विरुतादिके ॥ (38)
धानकं धमने द्रव्ये पूतात्मनि मरुस्थले।
सचिवादौ वरेण्यादौ पुरुहूतादिकेऽपि च ॥ (39)
उल्मूकं विमलद्रव्ये पायसे चैत्यभेदके।
अलाते परमेशे च परिपूर्णे शिवादिके ॥ (40)
41B वर्तिका वमने रम्ये मनोज्ञे मदनालये।
लेखोपकरणे चित्ते वाविले निरुपद्रवे ॥ (41)
कृत्तिकानक्षत्रदैवदैत्यनारादिकेऽपि च।
वरानुबन्धे चतुरे कुण्डादौ गोलकादिके ॥ (42)
भित्तिका तु शिशिरे स्यादसारे गुरुकारके।
कुठारे गोकुले पुरे पूले विषाणे देवतालये ॥ (43)
स्वरूपादौ विचारादौ विमानादौ कठोरके।
लत्तिका वलने मेघभेदे मूले विरोचने ॥ (44)

महादेवे परात्मादौ मुष्कादौ परिचारिते ।
वृष्टकाधान्यभेदे स्यादसारे मधुदैवते ॥ (45)
मृद्धिकारे वराहे च महिषादौ मनोहरे ।
अष्टका पितृकार्ये स्यादविद्या मूलकर्मणोः ॥ (46)
खमिन्द्रिये महासत्त्वे वरुणे यमदैत्ययोः ।
स्वर्गे खड्गे पुराणे च वैराग्यादौ च शंकरे ॥ (47)
यवागूः पुत्रिकायां स्यादसारे वैद्यमूर्खयोः ।
प्रभावयुक्तिचतुरे गोकुलादौ सुरादिके ॥ (48)
शघः पूतात्मनि प्रेते देशान्तरविनिद्रयोः ।
कूश्माक्षे गोविशेषे च चन्द्रे लोकान्तरादिषु ॥ (49)
शार्ङ्गस्ते प्रक्रियाकारे मदनाख्यौषधेऽपि च ।
परिपूर्णे विहारादौ विरोधादौ शिवादिके ॥ (50)
पचुः पुच्छे पुण्यकरे महिषो भेदकारयोः ।
महात्मनि प्रयुक्ते च सूत्रादौ वनितादिके ॥ (51)
विच्छस्तु पूतनादौ स्यान्मुनिचन्द्रे विरोधके ।
श्वाखिदे परिपाके च परमात्मादिकेऽपि च ॥ (52)
यज्युः पुरातने चित्ते वित्तनाथे प्रजापतौ ।
चन्द्रशेखरवैराग्यमहोदधि भवादिषु ॥ (53)
42A चिरुतादौ विशेषादौ भूम्यादौ मारुतादिके ।
मजझस्तु माधवे मत्स्ये परं ज्योतिषि पूरुषे ॥ (54)
विभावसौ विरुद्धादौ मरादौ भावनादिके ।
लोष्टः पुरातने सर्पे मधुपे परमात्मनि ॥ (55)
मये यमे महाकाले चतुरादौ नरादिके ।
पिठस्स्वरे परेण्ये च कुमारे याजकद्विजे ॥ (56)
यजमाने मनोज्ञे च भवादौ वारिदादिके ।
मृडश्शर्वे मधुद्रव्ये मांजिष्ठे प्रणतादिके ॥ (57)
पुण्यनाथे प्रकोर्तादौ प्रमाणे मूलकारणे ।
विधः प्रचण्डे खद्योते विपरीते प्रमर्दके ॥ (58)
प्रणुते रविवारे च विकारिणि मदादिके ।
कृष्णाप्रपञ्चिते मुख्ये प्रचुरे भास्वरेऽपि च ॥ (59)

वर्णभेदे वरेण्ये च मृगान्तरविशेषयोः ।
मासे नारायणे मूर्खे वैनतेयजलादिके ॥ (60)
लक्षणं नाम्नि देहे च परमात्मनि चन्द्रके ।
ज्योतिर्व्रते प्रपन्ने च प्रचुरादौ प्रभद्रके ॥ (61)
द्रोणोऽश्वत्थाम, पितरि प्रभद्रकविलीनयोः ।
परिमाणान्तरे मुख्यकार्यके चन्द्रमस्यपि ॥ (62)
विवाहिते प्रपूर्णे च महात्मनि पुरादिके ।
धनुरभ्यासयोग्ये च वरिते परिणाहिते ॥ (63)
तृष्णा पिपासा वैराग्यमनोज्ञवनितादिषु ।
प्रबलातुरपूर्णांशुपातालप्रणतादिषु ॥ (64)
शुष्णः प्रपञ्चे वैद्ये च मत्स्यादौ मरुदादिके ।
सूर्यादौ सूपकारादौ चतुरादौ ज्वरादिके ॥ (65)
विष्णुर्वरेणे शास्त्रज्ञे सङ्गीताश्रयवारिषु ।
प्रपन्ने प्रस्तुते शब्दे वैरोचनि पुराणयोः ॥ (66)
दिष्णुः परं परायातप्रभुः प्रणतसारिषु ।
42B पिपासातुरवैमाननेत्ररोगप्रभादिषु ॥ (67)
अक्षणस्तुषे खण्डके च खण्डे पूतात्मजंतुनोः ।
मणिप्रभादौ मन्दादौ कलविङ्कादिकेऽपि च ॥ (68)
स्याणुस्तु शङ्करे दैत्ये वीरभद्रे विरोधके ।
रावणादौ महात्मादौ निश्चलादौ द्रुवादिके ॥ (69)
वेणुश्शलाका वैराग्ययुक्तवंशादिकेऽपि च ।
दौत्यादौ देवतानाथे नारदादौ विरोचिषि ॥ (70)
वेणुप्रमोदिते पूते शरीरे चतुरादिके ।
नद्यादौ नरवाहादौ गजादौ च महेश्वरे ॥ (71)
वेणुः पुरातने सूक्ष्मेऽपि रागे पांसुले क्रतौ ।
विष्णुर्नारायणे पूर्णे मधुसूदनवारिणोः ॥ (72)
शम्याकादौ शुभाङ्गादौ वृद्धदेवादिकेऽपि च ।
नारायणो मुनौ दैत्ये गानान्तरविशारयोः ॥ (73)
मनुष्यादौ महेशादौ मत्स्यादौ वारिदाधिषु ।
करुणा नरकेयानेऽप्यद्वये मूके दयावति ॥ (74)

दयादौ रमणादौ च दानवादौ विभावसौ ।
गरणो दारुणे क्रूरे चैत्यप्रासादमालयोः ॥ (75)
पादुकादौ पुराणादौ वरेण्ये परमात्मनि ।
तरुणः शङ्करादौ स्याद्धर्मे मौनीन्द्रचन्द्रयोः ॥ (76)
क्षुधा ते यौवनयुते चतुरे परमात्मनि ।
अरुणश्चन्द्रपाषाणसूर्ये सारथिभूतिषु ॥ (77)
कान्तिकल्याणवैशाखपरादौ मनुजादिके ।
धरुणो वरुणे सूरौ जन्त्वादौ पनसादिके ॥ (78)
काकुमारे विधिप्रायकायपूतादिकेऽपि च ।
वरेण्यश्शङ्करादौ स्याद्वरुणादौ विलोलिते ॥ (79)
वप्रादौ परमात्मादौ परमार्थे विरोधके ।
43A अरण्यं मानसे वायौ खड्गादौ सरितां पतौ ॥ (80)
गहने वैरभेदे च बाणादौ वपनादिषु ।
शकुन्तश्च शकुन्तिश्च मारुते महितादिषु ॥ (81)
मधुरे पारये सूरौ पतङ्गादौ महेश्वरे ।
हस्ते नक्षत्रभेदे स्यादाचार्ये युद्धदुर्मदे ॥ (82)
वरुणे चरदैवे च मणे मोहक्रियादिषु ।
करुणादौ करादौ च वालादौ च महिम्नि च ॥ (83)
मत्कः पुरीषे मनुषे पुण्डरीकाक्षपुष्कयोः ।
वराहे दन्तदीनारचरमार्कक्रियादिषु ॥ (84)
गर्तश्चरवणे मूर्छावलग्नादौ विशेषके ।
कुरङ्गादौ वसिष्ठादौ पूलादौ च महोत्पले ॥ (85)
रातस्समरदेवाण्डजातभेदमुरादिषु ।
वार्ता' पिशाचमातङ्गमारुताहारकादिषु ॥ (86)
अन्तो मृत्यं प्रभाहीननाशनायासकादिषु ।
दन्तोऽम्बुजे कुलीरे च कुञ्जे कुन्ते जगद्गुरौ ॥ (87)
रदने द्विविलेतैलपक्वभेदार्यमादिषु ।
लोतः खड्गादिके वायौ पुन्नागे परमात्मनि ॥ (88)
असृकालेभलीने च सुरपूज्यादिकेऽपि च ।
पोतोऽभिशायके पूज्ये पात्रभेदे परात्परे ॥ (89)

बाले विलीनेऽभिज्ञे चानभिज्ञे विरुतादिषु ।
धूर्तशठे कुमारे च दुस्पूरे वरुणादिके ॥ (90)
ततं वाद्यादिके भानौ पुन्नागप्रलयादिषु ।
व्याप्तवीरुद्विरुद्धाश्वपूर्णकुम्भादिकेऽपि च ॥ (91)
मृतः जीवितनाशे स्याद्विपर्यासार्यभूतिषु ।
भक्तं विरुद्धदेवेन्द्रघत्समत्स्यादिकादिषु ॥ (92)
दूतः प्रचण्डमार्तण्डसन्धिविग्रहकारकाः ।
विरूपाक्षप्रभाकारमैरावणविभाकराः ॥ (93)
43B तातास्तरुणपूत्कारवायुजन्तुकुलादिकाः ।
प्रचुराचारवैराग्ययोगवेनसुतादिकाः ॥ (94)
फलितं चरुभेदे स्यादाकाराकृतिभाविषु ।
पाण्डुकेशादिके चित्ते दलद्रव्ये वरादिषु ॥ (95)
हरितो वर्णभेदे स्यादसारे कुटिलादिके ।
रोहितो वारुणच्छत्रमत्स्यमारुतभाविषु ॥ (96)
पिशतश्चश्चलाद्दीनवारिजातप्रभादिषु ।
मांसमाहिष्यदेवेन्द्रकर्णभूषणदेहिषु ॥ (97)
भरतो राजदेवेन्द्रशम्भुमाधवनादिषु ।
चन्द्रसूर्याग्निकान्त्यार्याभ्रमाणान्तरकादिषु ॥ (98)
यजतोऽग्निप्रभापूर्णकोमलप्राणरादिषु ।
पचतः पृथुले काले मृत्यौ प्रद्योतनादिके ॥ (99)
अमरश्चश्चले नीरे चमत्कारादिकेऽपि च ।
वय्यतः पर्वते वज्रे विमलादौ शरादिके ॥ (100)
खलतं संशये वित्ते शौर्ये दानवनादिषु ।
शयथस्सर्पजलजमीनप्राणाकरादिषु ॥ (101)
शपथश्चन्द्रकुल्माषपोलकादिषु पूरुषे ।
रवथश्चरणे कुम्भभेदे पुण्यकरादिषु ॥ (102)
गमधः पण्डिते मूल्ये विशाले वैद्युतादिके ।
पञ्चधः पिशुने पूर्णे वनिताभूतराजके ॥ (103)
जीवधः कोकिले फेने मरुद्वृन्दे वरादिषु ।
प्राणधस्सोमविष्णिवन्द्रशम्भुमारुतवाजिषु ॥ (104)

स्यादावसथश्चर्वंमूकभरादिषु ।
शमधः कुटिलाचारशमपूर्णादिकेऽपि च ॥ (105)
दमधः परमार्थे स्याद्विद्याकारकादिषु ।
भरथश्चन्द्रशम्भ्वर्कवह्निजन्त्वादिकेऽपि च ॥ (106)
44A रुवथश्च कुक्कुटश्च मारुतः पशुराशुगः ।
सुधः परम्परायातवैरशामकदादिषु ॥ (107)
प्रद(ध?)श्चतुरवैय्याघ्रचन्दनाचलतन्तुषु ।
विधस्सुभाङ्गमालूरविमलप्राणधारिषु ॥ (108)
मुधः पाहलारतालपौरपुत्रमुखादिषु ।
इनस्सूर्ये नृपे दैत्ये ईश्वरे परमादिषु ॥ (109)
सिनं शरीरे पोतादौ सूनृते विकचादिके ।
ऊनं शान्तेऽप्यपूर्णं च विशालादौ विलोचिते ॥ (110)
फेनश्चरुविशेषे स्यादाविले विमलादिषु ।
मीनो मत्स्ये पृथुद्रव्ये कोकिलादौ विचोरके ॥ (111)
धानाः प्रचण्डभृष्टान्नतण्डुलादि मरुस्थले ।
पन्नं विचित्रे द्रव्ये च विपुलादौ महेश्वरे ॥ (112)
अत्नं वयस्के गोपाले दैवे चित्तादिकेऽपि च ।
कर्णं फलित्रे चलिते रोगार्तिवैद्युतेऽपि च ॥ (113)
श्रोत्रे दारगृहीते च राजपूरुषजन्तुषु ।
धेनस्सुमुद्रे वदने वरदे पुण्यकारिणि ॥ (114)
शङ्करे करुणाकारे माहिष्यादिक्रियाकरे ।
सूना दुहिता दीना वनिता मद्दतादिषु ॥ (115)
स्तनयित्नुर्मुकुन्दाङ्घ्रिवरुणालयमादिषु ।
पोषयित्नुः कोकिलाक्षिपूर्णमारुतवेणुषु ॥ (116)
गादयित्नुः पुष्पवासवकुलाम्बरशम्भुषु ।
मादयित्नुर्वसिष्ठा .... चन्द्रदेवार्यभूरिषु ॥ (117)
कृत्नुर्विश्वप्रिये शिल्पिविश्वकर्मादिकेऽपि च ।
उपमात्नुर्मरीच्यत्रिव्याधिप्रवरणादिषु ॥ (118)
जगत्नुः प्रलयाभासदेवेन्द्राग्निसुरादिषु ।
वग्नुर्विरोचने वैन्ये मुकुन्देऽप्यद्रिभेदके ॥ (119)

44B वाचालके मदस्रावगजे प्रव्राजितादिषु ।
क्षुधुनश्चतुरे म्लेच्छे व्याघ्रादौ शङ्करादिके ॥ (120)
पयसं मत्स्यदेवाण्डवारिणाधार्यकारिषु ।
यमुनश्चतुरे शान्ते दुर्विनीते प्रियेऽपि च ॥ (121)
नदीपर्वतकालिङ्गशिशुपागोविभूतिषु ।
वेतनं वितसश्चापि भृतदानादिधेनुषु ॥ (122)
पापश्चराले माङ्गल्ये वितुन्ने परमार्थके ।
दुर्विनीतेऽपि किट्टेऽपि वामनादौ वनादिषु ॥ (123)
मेपः पुरोहिते दाने मारुदे ध्वनदम्बुदे ।
विष्पः कूपे दुराचारे विरुद्धादौ परादिके ॥ (124)
व्युपो वायौ परानन्दे चन्दने वामनादिषु ।
स्तूपो विरूपे खड्गादौ वनितादौ विरोधके ॥ (125)
सूर्पः प्रलयगेहाङ्गप्रमाणपटहादिषु ।
खिट्वश्च वारिदे बाले दुर्विनीते वृकादिके ॥ (126)
तल्पं कलत्रे देवेशे मानवादिषु भूतले ।
सर्षपश्चर्वणद्रव्यभेदे मारुतदेवयोः ॥ (127)
ओषधिद्रव्यमालूरचन्द्रवारिधि(द?)भूमिषु ।
डषपश्चन्द्रमकुटे सूर्ये चन्द्रेऽन्धकारके ॥ (128)
कुटपः प्रस्थतुर्यांशमणिमालादिकेषु च ।
दलपश्शाश्वते पूर्णे माधवे मदनादिके ॥ (129)
कच्छपश्चटुले मान्ये प्रमाणे देवतादिषु ।
कुणपस्तु शवे नीचे बहुभक्षकजन्तुषु ॥ (130)
उलपः पट्टणे शैले तृणमूलप्रभादिषु ।
रेफश्शरीरे मरुदे भूभृतौ परमेश्वरे ॥ (131)
माधवादौ मदारातिजलशर्मसुरादिषु ।
45A रिबः प्रलयकाश्मीरपुलकामलवारिषु ॥ (132)
अब्बशरावे महिते जलजे चैत्यपूलयोः ।
दल्भश्चर्वमहीपालवामनाचार्यवीथिषु (133)
दर्भः प्रबलनीवारकुशचीनादिकादिषु ।
अर्भश्शिशौ महाकालकोकिलालकबन्धुषु ॥ (134)

गर्भः कुक्षिपुराणार्यराजभूजादिकेऽपि च ।
करभश्चोष्ट्रपातालहस्तप्रान्तार्तवादिषु ॥ (135)
शरभश्चशिकल्याणमारुतार्यमृगादिषु ।
शलभः कपिचण्डालपतङ्गप्राणवादिषु ॥ (136)
कलभः पृथुदेवेन्द्रकरिपोतादिकेऽपि च ।
गर्दभो गार्दभोऽपि स्याद्चातुर्यक्रियाकरे ॥ (137)
खरे वराहे मेघेऽब्धौ दुष्पूरुषहरादिषु ।
ऋषभो गोपवनिता गोपतीश्वरदेहिषु ॥ (138)
वृषभश्चतुरे गोर्दे गोपतौ पवनादिके ।
लुशभो मातुलुङ्गे स्याद्गजेऽश्वे प्रणतादिषु ॥ (139)
रासभः पुण्यकरणपूर्णजन्तुपरादिषु ।
सुमश्शारीरपुष्पाण्डवृषवारिददेहिषु ॥ (140)
मध्यमश्चमवे दक्षे महादेवे भवादिके ।
भवाय्यो यज्ञभागे स्याद्यागपश्वादिकेऽपि च ॥ (141)
मधुपे माधवे शम्भौ कुलिरे पावनादिके ।
दक्षाय्यो ग्रन्थचातुर्यपूरुषाभ्रखगादिषु ॥ (142)
दधिषाय्यः पयः पूरे घृते मुद्गविरुद्धयोः ।
पूरुषेव मितद्रव्ये मणिते पूर्णकर्मणि ॥ (143)
स्तुपक्षीयः पशुपतौ गोमूलेन्द्रसुरादिषु ।
षित्वरपशुकरे दैन्यजीविते मरुतादिके ॥ (144)
चत्वरः परमप्रीतवेदमेरुगुहादिषु ।
45B धीवरो मत्स्यघातार्यमणिभद्रार्भकादिषु ॥ (145)
पीवरः कपिमातङ्गजलराशिप्रभादिषु ।
मीवरः पशुदौर्भाग्यपृथुरोगाक्षिकादिषु ॥ (146)
चिवरं भिक्षुकावासवारिनाधरवादिषु ।
तिवरो म्लेच्छपुष्पारपुण्यगोभूवृषादिषु ॥ (147)
नीवरो भूपदेवेन्द्रशम्भुमुक्तादिकादिषु ।
गह्वरः पुरुषाहतनिकुञ्जाभ्रकरादिषु ॥ (148)
कटपरः स्त्री वस्त्रभेदद्रव्यमायाविकारिषु ।
सांय्यद्वरः पुरप्रेतदेहसोढस्वरादिषु ॥ (149)

अमत्रं भाजने चैत्ये प्रासादे वामनादिके ।
परिपूर्णे महादेवे प्रयत्नाकरवारिषु ॥ (150)
नक्षत्रं रजोवीरदैत्यक्षत्रियभादिषु ।
यजत्रं योक्तपाषाणशम्याफालाक्षजन्तुषु ॥ (151)
वरणे माधवे देहे परिपूर्णादिकेऽपि च ।
बन्धत्रं भास्वरायत्तमर्मघातादिकेऽपि च ॥ (152)
मधूकमुरवैद्याजनादिकादिषु कर्मठे ।
गलत्रं च कलत्रं च क्रूरभार्याविहारिषु ॥ (153)
श्रोणिवामननाख्याममर्मवारिदभादिषु ।
वरत्राजगदुत्पातगजबन्धकदेहिषु ॥ (154)
सुविदत्रं बन्धमूलमहिजोतार्यकन्तुषु ।
अररः पावके सूरौ रणे गोपालफालयोः ॥ (155)
चन्द्रे शशिकलानाथे सूर्यपुत्रमरीचिषु ।
कवाटवीरमाळूरकपित्थकवितादिषु ॥ (156)
कमरः कामुके दैत्ये रावणे गोपभूपयोः ।
माधवे मदने सूर्ये विरुद्धादौ स्वरादिषु ॥ (157)
चमरश्चन्द्रकीनाशप्रलयातुरजन्तुषु ।
46A भ्रमरः पन्नगावासनरकालयदेहिषु ॥ (158)
देवरः प्रणते दैवभेदे गन्धर्वचित्तयोः ।
पतिभ्रातरि वानीरे वारे भावे महाक्रतौ ॥ (159)
वाशरः कुजने मूर्खे दुःखार्ते प्रबलादिषु ।
मधुसूदनहेमाङ्गशङ्करादिषु पूरुषे ॥ (160)
वासरः कुटिले काले विषवेत्ये महीधरे ।
वस्त्रभेदे विरावे च पशुनादे जगत्पतौ ॥ (161)
कुररः पक्षिभेदे स्यादसारे मोहनेऽपि च ।
गरुडे कुक्कुटे श्वभ्रे वारिदे सावभेदके ॥ (162)
अङ्गारश्चन्द्रशैवालकाष्ठभेदजवादिषु ।
मदारश्चापि मन्दारः पुण्यभूगृहयोनिषु ॥ (163)
पारिभद्रकदेवेन्द्रभूपगोपादिकेऽपि च ।
भृङ्गारश्चम्पके देवे काञ्चनाम्बरदैत्ययोः ॥ (164)

भोज्यपात्रे विशुद्धे च कुम्भश्वेताश्वरोरिषु ।
शृङ्गारः पन्नगे शम्भौ रसभेदे महात्मनि ॥ (165)
कङ्कारश्शैवभेदे स्यादविद्या मोहकेऽपि च ।
जले ग्रहे विशुद्धादौ विपुलादौ महेश्वरे ॥ (166)
मार्जारः प्रतिपाषण्डढक्कब्रह्माण्डदेहिषु ।
जन्तुशशिरकान्त्यादिपुरुहूतप्रियादिषु ॥ (167)
कुमारः प्रथमे वायौ महादेवे पृथुव्रते ।
गुहे च मन्मथे हेमव्योमनामादिकेऽपि च ॥ (168)
तरिरश्वे महादेवे माधवे विपिघण्डके ।
नौकाम्बरार्यपूत्कारवराम्रप्रणतादिषु ॥ (169)
स्तरिर्यापे महाकाले कराले पापचिन्तके ।
दुर्विनीते बन्धुहीने विहीने चतुरादिषु ॥ (170)
तम्रिर्विरूपे वाय्वादौ महितादौ प्रगल्भके ।
प्रवीणे ज्योतिषि प्राये कपोते चन्द्रमादिषु ॥ (171)
46B मात्रमाधवजम्बालपृथुकालवसारिषु ।
पियालुवृक्षभेदे स्यादसारे मधुरेऽपि च । (172)
वमनादौ महासत्त्वकोमलाहारभूतिषु ।
अविः प्रकाशे सूर्ये च परमात्मनि भास्वरे ॥ (173)
वैद्युतेऽग्नौ महादेवे चतुर्मुखनरादिके ।
नशा विरामे परमे चक्राधारे महाशये ॥ (174)
गुरौ महाक्रतौ छेदे विरोधकविहारयोः ।
वर्षोऽब्धौ वारवाणे च संवत्सरवसन्तयोः ॥ (175)
जम्बूद्वीपादिके वायौ पण्डिते परमात्मनि ।
तर्षस्सूर्ये प्रपन्ने च प्लवे चोत्तारके हरे ॥ (176)
राशि दातरि गोविन्दे वानरादौ तरीमुखे ।
हर्षस्थाने तुरङ्गादौ सून्या(र्या?)दौ पवने रिपौ ॥ (177)
सिंहे वराहे गोपाले दैत्यमात्रादिके पवौ ।
हंसः परात्मसूर्येन्दुयतिभूपप्रियादिषु ॥ (178)
पक्षे वर्णाशनादीनहरवैराग्यकादिषु ।
कंसस्सर्पे च गरुडे पात्रभेदे च पण्डिते ॥ (179)

दैत्यान्तरे विरुद्धे … वसिष्ठादौ रमादिके।
ग्रहः प्रज्ञायुते शम्भौ फेने फाले परात्मनि ॥ (180)
ग्रहराजे पशौ धीरे सुवर्णादौ पुरादिके।
अक्षः पतङ्गमनुजपाशकाहारभूतिषु ॥ (181)
दैत्यनेत्रादिमूलादिफलादिफलदादिषु ।
वृक्षश्शङ्करवाराम्बुचन्द्रवृक्षसुरादिषु ॥ (182)
ऋक्षश्शरीरफल्लूकगोविन्दार्याम्बुभूतिषु । (183)

इति श्रीकालिदासमहाकविविरचिते नानार्थशब्दरत्ने
कादिक्षान्तवर्णाद्यन्तार्थवच्छब्दप्रकरणे
एकैकधात्वर्थविचाररमणीये
द्वितीयं निबन्धनम्

47A कल्याणा… …कोदण्डः कल्याणानि करोतु नः।
सर्वमङ्गल… …युक्तस्सर्वमङ्गलदश्शिवम् ॥ (1)
श्रीशङ्करमहादेव देवदेव जगत्प्रभो।
विरूपाक्ष विशालाक्ष शुभाक्षाक्ष विकाक्षकृत् ॥ (2)
खजाकः करिने… …मरविन्दे मदोत्कटे।
महिते चन्द्रभूषे च वैद्ये मूलादिकेऽपि च ॥ (3)
बलाकः पक्षिभेदे स्यादशरीराम्बुदादिषु।
देवेन्द्रयममातङ्गशर्वगोपुच्छकादिषु ॥ (4)
मनाका कामिनि जायामेघलीश्वरिभादिषु।
गुवाकश्चर्मणि शिवे परमार्थे महात्मनि ॥ (5)
पशुजातौ कुलीरे च शङ्खे जलचरादिषु।
श्यामाकश्चम्पके सस्ये मदने श्यामलादिषु ॥ (6)
तटङ्कः कुण्डभूषाश्वजनदन्तिषु मारिषु।
शलाकालेखिन्ननारीमृदन्नकवचारिषु ॥ (7)
पताकौ तु ध्वजे चित्यां भुवान्तरविहङ्गयोः।
गरुडे पन्नगे मूर्खे तपश्शालिनि भूभृतौ ॥ (8)
पिनाकश्शिवकोदण्डे पांसुवृक्षे महात्मनि।
मारुते तेजसि व्योम्नि चण्डाले कवचादिके ॥ (9)

नभाकः पुच्छशैवालमाधवाचार्यखादिषु ।
काके वरिष्ठे रोमान्ते भुवने देवतादिषु ॥ (10)
स्याच्छर्करि कटीदण्डे चन्द्रशेखरवैश्ययोः ।
अश्वे च वनितादौ च सुकुमारे रमापतौ ॥ (11)
स्यात्पर्वलिक आनन्दे मुकुन्दे गोकुले त्वयि ।
अग्नौ वराहे शम्याके जितेन्द्रियसुरादिषु ॥ (12)
ललिकं वलये श्वभ्रे देवान्तरमनीषयोः ।
अलिकन्त्वनृते चित्ते ललाटे पृथुलादिके ॥ (13)
परिकं तेजसि सुमे वैराग्ये मत्तवारिणोः ।
नेत्रे मधूकेऽण्डे च भाषे मत्से भवादिके ॥ (14)
मरूकः पवने देहे पृथुराजे विरोचने ।
वित्तनाथे कुलुदूघे च कविदेपट्टमादिषु ॥ (15)
47B अणूकः काकदेवेन्द्रगौतमार्वशिवादिषु ।
वल्लूकः कृष्णजम्बूकजलदेहगृहादिषु ॥ (16)
उलूकः पृथिवीपालशचीपतिसुरादिषु ।
पक्षिभूभृत्कुलाचार्यदेवभेदाब्धिसादिषु ॥ (17)
पुल्लूकः पृथिवीपालखगमातङ्गदेहिषु ।
शालूकं जलजे चन्द्रे मूके गोविन्दफालयोः ॥ (18)
मण्डूकश्वेतवाराहभेकवज्रिप्रभादिषु ।
वृक्षभेदशुकप्राणपधुपारिद्वरादिषु ॥ (19)
किकिः पक्षिविशुद्धात्मवायुपूरुषचारिषु ।
स्तबकः पुष्पसन्दोहखड्गप्राकारनामसु ॥ (20)
करकः पृष्ठभागा(स्थि?)घटप्रोधसुरादिषु ।
चरकः वैद्यशास्त्रे स्यादविद्यासारयोरपि ॥ (21)
नरकं पाकदुष्कर्मदुर्गत्यादिषु निस्तने ।
सखामित्रे सुन्दरे च चन्द्रशेखरमुख्ययोः ॥ (22)
माधवे पारियात्रे च दोहदान्तरचैत्ययोः ।
शिखाज्वालाचूडचेलशाखान्ताग्निशिखादिषु ॥ (23)
शाखाविटपभूपालकृपणार्तक्रियादिषु ।
मुखं तु लपनाचारदौर्जन्यां हननादिषु ॥ (24)

मूर्खः पिशाचदुष्टात्मपटादिषु महाक्रतौ ।
नखं पुनर्भवे नीचे दारिद्र्ये पापकर्मणि ॥ (25)
मात(मूले?)विरिञ्चे कामे च महेशाह्लादनादिषु ।
मुखः क्रतौ पुलोमे च मनुजे चन्द्रमस्यपि ॥ (26)
शङ्करादौ महाशब्दमुनिगोवृन्दवारिषु ।
भरगः पृथुले हेमे कामपात्रे बलाहके ॥ (27)
कुलाले मंशगे देवे महेशादिसुरादिषु ।
नगः पतङ्गशैलेन्द्रभूजमूलशरादिषु ॥ (28)
48A अर्घ्या पूजा महासत्त्वक्रियादेविगृहादिषु ।
सङ्गा पूतिगन्धभेदजातीकुसुमवारिषु ॥ (29)
मरीचिर्मुनिमाणिक्यकान्तिचित्रीहरिदादिषु ।
कणिचिः पुण्यकृद्व्योमभेकवालप्रियादिषु ॥ (30)
खरे वराहे देवेन्द्रे सुकुमारादिकेऽपि च ।
श्ववीचिर्विपुलाहार्यमणिकोकिलकोतुषु ॥ (31)
पुरुषे कपिलेऽग्नौ च माणिभद्रे परश्वधे ।
आदित्ये वरुणे क्रोडे पञ्चके पारिभद्रके ॥ (32)
अश्विश्वतुरसेनाग्रव्याघ्रमण्डलनादिषु ।
तच्छश्शरीरवाताग्निगोवृन्दाब्धादिशमादिषु ॥ (33)
राजश्रेणिरमानारी महिला कदलीषु च ।
द्वाजिरादित्यपातालकूर्मवेतालशम्भुषु ॥ (34)
विश्वभोजश्शशाङ्के स्याद्दायुधादौ प्रमातरि ।
शकटः कुटिलागाररथभेदाम्बरीषयोः ॥ (35)
दैत्यान्तरमहेशाण्डजातिप्रेमास्पदादिषु ।
अवटश्चर्मरज्जौ स्यात्कण्ठगर्तविलासयोः ॥ (36)
देवटः पशुचण्डालभकव्याध्यक्तकादिषु ।
शिखिपञ्चास्यपिष्टान्तरादित्याकारकादिषु ॥ (37)
कमटः कुटजे चन्द्रे वारिवाहादिकेऽपि च ।
कङ्कटं वारवाणे स्यादविद्या सारयोरपि ॥ (38)
गरटिः कुङ्कुमे ज्योतौ भूभृतान्तरमत्स्ययोः ।
कुटिर्विशालहेरम्बमहोत्पलविनिद्रयोः ॥ (39)

किरीटं मकुटे हारे चर्वणे पर्वणि प्रिये ।
हेमे विषादे निद्रायां चन्दनाचलदेहयोः ।। (40)
तिरीटं मुष्करे कोशे पराजितविशालयोः ।
कृपीटं जलपाषण्डभूतिक्रोधाग्निभादिषु ।। (41)
48B जटामौनिशिखाभेदजननीजनकादिषु ।
पनिष्ठुरर्भके पुत्रे मनीषाहीनवैद्ययोः ।। (42)
परमेष्ठी ब्रह्मशम्भुमदनाचार्यविष्णुषु ।
कठिः पर्वतदेवेन्द्रमूकसर्पपुरादिषु ।। (43)
सुटः पञ्चास्यकेदारपरमातृष्ठभादिषु ।
वृढः पीडाकरे व्योम्नि शरजन्मप्रकाण्डयोः ।। (44)
अश्रिष्णुरभ्रपुष्पाण्डभेकगोकुलदेहिषु ।
कर्णिश्शिरीषचित्ताङ्कज्योतिपाठीनकान्तिषु ।। (45)
कर्णमातरकान्ताभिप्रायादिषु सुरान्तरे ।
वेणिः प्रवाहे गोविन्दे केशबन्धान्तरादिषु ।। (46)
जूर्णिरग्निशशातार्थसूर्यमारुतभस्मसु ।
वृष्णिर्विरागगोपालभेदसाहसवीचिषु ।। (47)
सृणिः खड्गेऽङ्कुशे व्योम्नि प्राणादिषु विरोधके ।
श्रेणिः पङ्क्तिः कालरात्रौ नदीभेदान्तरादिषु ।। (48)
श्रोणिर्नदीतटीदेशप्राकारावार्यशम्भुषु ।
तूर्णिर्विनते संपन्ने समाख्ये सहजादिषु(सहोदरादिषु)।। (49)
भूर्णार्भके विशालाक्षे महिषे व्याघ्रधीरयोः ।
उरणः पशुवाय्वग्निमेषदावानलादिषु ।। (50)
रमतिस्स्वर्गहेरम्बरतिपतिशिवादिषु ।
पतिर्भर्तरि भूपालेऽप्याचार्यादिषु सङ्कुले ।। (51)
अमतिर्भागपादान्तप्राणदेवगृहादिषु ।
अपतिश्चर्मकोदण्डखिलपाषाणहरिषु ।। (52)
अमात्यदुर्गभूपालज्वालामालादिषु प्रिये ।
वनतिः मलिने चित्रे गोकर्णे कमलादिके ।। (53)
अरतिः पृतनाहाभिप्रेतरोमादिकेऽपि च ।
49A अङ्कतिः पुत्रभूनाथपार्वतीपतिविष्णुषु ।। (54)

अंहतिश्शत्रुशयनसङ्कराहरकुम्भिषु ।
वस्तिस्तिरस्कारवीरखड्गमारुतवाचकः ॥ (55)
देहभेदप्रशान्तात्मभेरिभाण्डादिकेऽपि च ।
प्रत्तिः प्रकाशे लशुने कार्पासे कम्बलादिषु ॥ (56)
रुचितं मोहने ज्ञाने मनोज्ञे मन्मथादिषु ।
उचितं युक्तिदेवेन्द्रप्रभाकरशिवेन्दुषु ॥ (57)
कुषितं कृषिभूषाश्वगतिकान्तिभ्रमादिषु ।
अंतिश्चातिर्वायुमृगे प्रेमे व्योमादिकेऽपि च ॥ (58)
अतिथिस्सूर्यभूपालमणियाचकवाचकः ।
मन्थाः मन्थनमारीचद्युतिदेवेन्द्रख्यातिषु ॥ (59)
पन्थाः प्रचारमार्गाङ्कमृगत्वत्वक्षणिमन्तुषु ।
शब्दः कादौ ध्वनिब्रह्मरमणीमरुतादिषु ॥ (60)
शादः पीताम्बरादित्यकलिविद्रुमबन्धुषु ।
तृणभेदार्यपाषण्डनिषादादिषु निस्तृहे ॥ (61)
स्यन्दने मन्मथे स्वर्णे मधुपे मत्स्ययन्त्रयोः ।
मन्दो दैत्यविरूपाक्षविमलादिषु भूरुहे ॥ (62)
बृन्दा बृन्दावनारूढदैत्यकान्तादिषु प्रिये ।
कन्दस्तुन्दिलचम्पाकनीवाराकारभाविषु ॥ (63)
कुन्दः पुष्पवनाराष्ट्रविष्णुचन्द्रादिके परे ।
वेदस्सुवर्णकान्तारप्रियायशाङ्ककादिषु ॥ (64)
भिदि छिदि पदे वह्निकुठाराक्रान्तमूर्च्छिषु ।
दाश्चन्द्रपवनाचार्यफालाक्षकटिधेनुषु ॥ (65)
सारथिः करदप्रेतक्षत्ताभ्रष्टविरोधिषु ।
स्कन्धश्चतुरवैय्याघ्रशर्मनौकाग्निकान्तिषु ॥ (66)
पयोधाः कुटिले कामे परमात्मादिकेऽपि च ।
49B पुरो रोधाः पुरोधाश्च पुरोहितवसन्तयोः ॥ (67)
वर्णाश्वमूकदावाग्नियशाङ्गादिषु कर्मणि ।
करञ्जः कं तु गोविन्दकमलासनभादिषु ॥ (68)
कलशश्चाशोकवेगवायुभूपालजातिषु ।
कलशः पूतनाभेदपतद्ग्रहजिरादिषु ॥ (69)

कडम्नः पवने चन्द्रे शय्यायां वर्तुलादिके ।
कदम्नश्चटिले मस्मे गोबिले शकटादिके ॥ (70)
निषिद्धवीरचण्डाश्वप्रलयाङ्काम्रशम्भुषु ।
ज्यानिरग्निमहासत्त्वयोग्यवारिधिजादिषु ॥ (71)
हानिर्विहारत्यागादिनागादिशरभादिषु ।
योनिः कारणदेवेशभागपुच्छभवादिषु ॥ (72)
ग्लानिरादित्यकष्टाब्धदुर्गन्धादिषु चन्द्रके ।
मुनिश्शशाङ्के कमठे सिंहे गोमायुवारिषु ॥ (73)
खनिर्द्रव्ये च नक्षत्रे कमले भूपदेहिषु ।
ध्वनिर्महेश्वरे सत्ये नादश्वापदधारिषु ॥ (74)
वनिर्वनमनोजातमृतवाराहकादिषु ।
समिस्संसारखड्गादिमृगराजादिकेऽपि च ॥ (75)
दमुनः पन्नगेऽश्वे च गृहे मृतादिकेऽपि च ।
अमनः कालवोम्भाणमर्थमातङ्गचारिषु ॥ (76)
वापिर्जलाशये चित्ते वक्त्रे कुटिलपूरुषे ।
कपिः कल्यालचित्तेशवानराचार्यजन्तुषु ॥ (77)
कुल्फं पिपीलिकालेख्यस्वर्णकारादिकेऽपि च ।
गुल्फं प्रतीकाम्बष्टादिमुरादिप्रलयादिषु ॥ (78)
शम्बा चारित्रकल्माषपीठबुद्धिद्रुमादिषु ।
उल्बस्मृणविशेषे स्यादविद्याकप्रियादिषु ॥ (79)
कुल्बं विरोधिपातालघटकाठिन्यवस्तुषु ।
50A रज्जौ चाधस्तम्ब इष्टे भोज्ये मौख्यादिकेऽपि च ॥ (80)
नाभिरादित्यदेहाङ्गकस्तूरिपनसादिषु ।
वातत्रमी मृगे चन्द्रे सिंहे गोपाले मण्डले चिते ॥ (81)
पचेलिमाः प्रपन्ने च पुरादिषु विरोचने ।
हर्षे घने निर्भित्यां स्यादसारे कुङ्कुमादिषु ॥ (82)
भूमिर्भूमण्डलाकारश्वभ्रजोलादिकेऽपि च ।
क्रिमिः कुटिलजन्त्वण्डछायापुत्रादिकेऽपि च ॥ (83)
गिमिर्मातङ्गचण्डालदेहपूत्कारवारिषु ।
निमिरादित्यभूपालतरुणार्कादिकेऽपि च ॥ (84)

तिमिः पञ्चास्यनीवारशाश्वताहार्यकादिषु ।
कर्मपाश्चातुवरुणक्रियकौशलजन्तुषु ॥ (85)
वर्मप्रसङ्गपुच्छाङ्गद्वीपनारिद्रुमादिषु ।
चर्मदेहप्रभाढङ्कसर्पनाराचकादिषु ॥ (86)
शर्मस्वर्गसुखारामदेवघातादिकेऽपि च ।
जन्मचिन्तनपाषण्डवैशाखादिषु वारुणि ॥ (87)
'ब्रह्मप्रजापतौ बोधा प्रचारसुरक्कादिषु ।
शक्मा चिन्तानलापूपसुधर्मादुष्टशारिषु ॥ (88)
भारिमाचूतपुष्पादौ हरिहशङ्करादिषु ।
खरिमा वानरादौ स्याद्धरिमा वनितादिषु ॥ (89)
स्तरिमा मेघगगनकल्पादौ बनिहह्वदि ।
मनुष्यादौ सुखे चन्द्रे वेमांशुककरादिषु ॥ (90)
नामसत्त्वादिके साद्ध वेदादौ हेमभर्मणि ।
रोहितादौ लोमकेशन्दौ व्योमगगनादिके ॥ (91)
बेहखटकमुख्यादौ सुधर्माचन्द्रमादिषु ।
सुशर्मापरदादौ स्यादात्मब्रह्मादिकेऽपि च ॥ (92)
इन्द्रे च पुरुषेऽग्नौ च वेदरामादिके तथा ।
50B माया रहस्ये सत्ये च गौर्यादौ च प्रभादिके ॥ (93)
चामातपादौ वेत्रादौ जायाकन्याप्रियादिषु ।
पुत्रिकादौ प्रियालवादौ म(वं?)ध्याम(वं?)ध्यादिकेऽपि च ॥(94)
भाण्डाधारकरञ्जा स्याच्छक्यं गोत्रादिकेऽपि च ।
रुचिष्यं मित्रपुष्पादौ भुजेषुस्सेवकादिषु ॥ (95)
शर्करागुपशैलादौ मुकुरादौ च पुष्करम् ।
वरुणादौ च पद्मादौ कुटरः कुङ्कुमादिषु ॥ (96)
देहल्यादौ च पक्ष्यादौ करीरं घटिकादिषु ।
सुवर्णादौ शरीरं तु देहपात्रादिके तथा ॥ (97)
कुटिरं कुटिशल्यादौ पटिरं तु घनादिषु ।
शशिरः पावकादौ च सूर्यादौ शङ्करादिषु ॥ (98)
कुलीरं मैथुने वारि कम्बुकादौ च गाधिजे ।
गभीरश्चापि गम्भीरो वारिधौ गोकुलादिषु ॥ (99)

खर्जूरः पावके सूर्ये रजितादौ प्रगल्भके ।
कर्पूरः कञ्चुके हेम्नि पटिरादौ महेश्वरे ॥ (100)
कण्डूरश्चेकिताने स्याद्भिलेशयशरादिषु ।
मयूरः कपिचन्द्रार्कशिखिगोपालमूर्तिषु ॥ (101)
मेरुः पर्वतशैलाग्रदेवश्रेष्ठादिकेऽपि च ।
पेरुरर्काश्वमहिषभूजकन्तुसरादिषु ॥ (102)
शित्रवृक्षमयूखाग्रवर्षविष्कनखादिषु ।
श्मश्रुश्चुबुककेशाण्डकेशवानङ्गमादिषु ॥ (103)
शत्रुर्दूषणभूपालचारद्वीपालिकेषु च ।
रुरुर्मृगमयूराङ्कवलीवर्धा(दी?)दिकेऽपि च ॥ (104)
शारिर्भुजङ्गभूपालपाशकाङ्गादिकेषु च ।
शिरस्सौभाग्यसौन्दर्यसंवत्सरलखादिषु(पांस्त्विषु)॥(105)
भरिर्विष्णौ महेशाने कुक्षिम्भरकुठारयोः ।
51A तरिः पर्वतशैलाग्रतटकुम्भस्वरादिषु ॥ (106)
तिरवः राहुमातङ्गमहोदधिशिवादिषु ।
गिरिः कुटिलशर्वाणि वाणिगोत्रादिके सुरे ॥ (107)
पुरिर्भूधरभूपालनगरार्ककिवाचकः ।
वस्त्रं विलोलने वस्त्रे हरनेत्रादिकेऽपि च ॥ (108)
भस्त्रादमन्नं वन्यण्डजातिकोकिलवारिषु ।
राष्ट्रं राज्यविमाद्रङ्ककठिनार्कध्वनादिषु ॥ (109)
आष्ट्रं भ्रमकसद्बन्धुमङ्गलाचारकारिषु ।
वेष्कञ्जं जीरनीहारपनसाच ग्रिभूतिषु ॥ (110)
आष्ट्रं पातालगगनवडबाङ्गारकादिषु ।
उष्ट्रः पिशाचकरभप्रोत्रिपुटिकरादिषु ॥ (111)
छत्रं कलत्रवैराग्यातपत्रादिषु सामनि ।
तन्त्रं विचित्रसन्तानमन्त्रमायविहारिषु ॥ (112)
पात्रं पद्मप्रतीकारयोग्यभूचिह्नितादिषु ।
नेत्रं लोचनपाश्चात्यदेशभेदादिकेऽपि च ॥ (113)
गात्रं शरीरकण्ठाम्रफलचैत्यादिकेऽपि च ।
हात्रं निरोगनिर्भाग्यशौर्यत्यागादिवाचकम् ॥ (114)

नात्रं नलिनकोशाण्डतिन्त्रिणीपूतिकादिषु ।
स्नात्रं द्युतिविशालाञ्छश्वरुस्वर्गादिकेऽपि च ॥ (115)

मूत्रं सामुद्रलवणमूलमात्रादिकेऽपि च ।
होत्रं हेममरीच्यंघ्रिभूषाभेदादिवाचकम् ॥ (116)

यात्रा प्रयाणचमनपुरीमरणवाचका ।
मातृक्रियायां भार्यायां जनन्यादिषु जानुनि ॥ (117)

अत्रं भागे पुरोडाशे स्तोत्रे स्तोमादिकेऽपि च ।
धर्त्रं धरणिकूश्माण्डबीजक्षीरार्णवादिषु ॥ (118)

गेहे चाथ तु वक्त्रं स्याद्गार्हपत्ये शिखादिषु ।
51B वेत्रं लताचिनाम्भोजानन्दिनामज्वरादिषु ॥ (119)

सत्रं वने दवाग्नौ च यागादौ गोत्रभृतोः ।
योत्रं रज्जुक्रियाहीनमात्रमायक्रियादिषु ॥ (120)

सूरिः पण्डितदेवाब्जजातव्योवादिवाचकः ।
शिरस्सहमहाराजशम्भुमस्तकवाचकम् ॥ (121)

पठरो वज्रहीराश्च जिह्वा देवाङ्गनादिषु ।
मठरः पूज्यशैवालयो .... व्यासार्कवाचकः ॥ (122)

ऊर्धको दैत्यकमलमृगव्योमाब्जवाचकः ।
अङ्गिरास्सर्पशमनमुनिहेमाथर्ववाचकः ॥ (123)

अप्सराः स्वर्णपिकान्ता देवकान्तास्वरादिषु ।
अद्रिशैलविरूपाक्षविरिञ्चिप्रियजन्तुषु ॥ (124)

शुभ्रिस्सत्ये ब्रह्मणि च वंक्रिः कुटिलदीनयोः ।
उम्रिरादित्यकेदारदैत्यप्रेतादिवाचकः ॥ (125)

विभ्रिर्भये(गे?) महाकाये कबन्धे कामुकादिषु ।
अद्रिरब्धौ विशालाक्षे पञ्चाङ्गुलविहारयोः ॥ (126)

रात्रिस्त्रियामाजननि शिवा देवाङ्गनादिषु ।
अत्रिर्मुनिमुखारामयोग्यफालादिवाचकः ॥ (127)

भावित्रं वमने नेत्रे त्रैलोकये विमलादिषु ।
वादित्रं वाद्यहोमेशध्वनिचर्मादिवाचकम् ॥ (128)

गादित्रं गमने दैन्ये मूल्ये मोहविशालयोः ।
चारित्रं चरिते नीरे गोबृन्दे बृंहितेऽपि च ॥ (129)

अध्मित्रं(अच्मित्रं?)चारुपिशुननीलकण्ठाग्रजादिषु ।
कुटित्रं दन्तकेशान्तफलकाङ्गारहेतिषु ॥ (130)
वहित्रं खड्गशैवालपूगबोधायनादिषु ।
यानपात्रे च बन्धित्रश्चतुरे मन्मथादिषु ॥ (131)
त्रोत्रं स्यादभये वीर्ये शौरिदेहप्रहारयोः ।
52A लोत्रं हृतद्रव्यभेदे स्पर्शे पादुकचैद्ययोः ॥ (132)
अञ्जलिः पतगे देहे कुटिले कोकिलादिषु ।
अङ्गुलिर्वेत्रगोविन्दकलविङ्कध्वजादिषु ॥ (133)
पुष्कलं गर्तगहनसमृद्धाभूदिकेषु च ।
शैवलं जलनील्यादौ हेम्नि कुन्ते कलिद्रुमे ॥ (134)
पिञ्जालं पिञ्छमहिषशृङ्गहेरम्बवाचकः ।
वल्लूलं मांसमस्तिष्कशशजाजिसुमादिषु ॥ (135)
कण्डोलः कामुकेश्चित्रे गोघृतादौ विकारिणि ।
कुड्मलं मुकुले चित्ते कुसुमान्दे विभावसौ ॥ (136)
कुष्मलं काष्ठपाषाणनीरजारिवृहादिषु ।
कुल्मलं नाम्नि चिह्ने च विरावाकारयोरपि ॥ (137)
चरुलश्शन्तने शूरे प्रीते पोते विलोचके ।
लोटिलः पन्नगे हेतौ तटित्स्तनवसन्तयोः ॥ (138)
तडुलः पुण्यघट्वाङ्गपुत्रिकादैत्युतादिषु ।
तण्डुलः कणबिन्द्वङ्कज्योतिः काकाक्षिकुक्षिषु ॥ (139)
उदलं चोदरे भोज्ये जठने क्षीरवैकृतौ ।
अन्तरिक्षे च वरुणे महेशे पामरेऽपि च ॥ (140)
दर्विर्विश्वासके चन्द्रे(चेन्द्रे?)पात्रभूषाविकारिषु ।
वर्विश्शुकाम्बरे भाषे शकले तिन्त्रिणि भिदि ॥ (141)
जिर्विरादित्यकूष्माण्डबाडवाग्निद्दहादिषु ।
शिर्बिर्विकारमालूरपनसार्जवघातिषु ॥ (142)
स्तिर्विदर्दुरभूपालमक्षिकाशङ्करादिषु ।
जागृविर्वह्निशैलार्कभूपदेवेन्द्रचारिषु ॥ (143)
दिदिविस्स्वर्गपक्षेशतनुजाराध्यघातिषु ।
दविः कर्मणि कैलासे धर्मशीलेऽनवस्थिते ॥ (144)

दिविश्वापत्नीरोगगगनाम्बरचारिषु ।
इल्वस्तु मत्स्ये दैत्ये च शिवाशिवभवादिषु ॥ (145)
52B कृश्वा गोमायुपाषण्डपाश्वरात्रादिके तथा ।
रुकाश्ववागाश्वा पाककण्डकण्डादिकेऽपि च ॥ (146)
पिता च जेत्वा महिषे जेतरि प्रेमकारिणि ।
क्षित्वा तु नाशके वैद्ये श्रुत्वा पात्रप्रियादिषु ॥ (147)
दत्त्वा तु धारणे निस्वे प्रीत्वा हिंस्रे मृगादिके ।
व्रासत्वाधर्मवैशाखगोखिलप्रहतादिषु ॥ (148)
लविधात्रे विरोधे च घातुके कठिनादिके ।
अवि(दि?)शामांसभेदे स्यादबुद्धौ च क्रियादिके ॥ (149)
सानशीवर्णकनकहेमशैलद्रुमादिषु ।
वर्णशीरूपकरुणाहारद्रुमसुरादिषु ॥ (150)
पर्णाशिजलजाते स्यात्साधे तक्वेऽखिलात्मनि ।
पिशिवज्रि महादंष्ट्रे क्रोधे भीमे फलादके ॥ (151)
यशः कीर्तावायुधे च वाद्यादौ वयसि प्लवे ।
करीषं कलिवृन्दे स्यात्सन्तोषे विद्रुमादिषु ॥ (152)
पुरुषः पन्नगे दैत्ये परमात्मनि पूरुषे ।
नहुषो राज्ञि गरुडे दैनवान्तरभेकयोः ॥ (153)
कलुषं नवनीते स्यान्निस्सारे कुड्मलादिके ।
मानुषश्शैलदैत्याश्च चन्द्रज्योत्स्नादिकेऽपि च ॥ (154)
ल(स?)नुषः पङ्कजे मूल्ये वराके मांसभेदके ।
पीयूषं गगने हेम्नि नवनीते मृतादिके ॥ (155)
मञ्जूषा पेटिकायां स्यान्नार्यन्तरविशालयोः ।
अङ्गूषः कञ्चुके रङ्गवृक्षे रोम्नि कुलार्चिते ॥ (156)
करिण्यामथ कार्षी स्यादातुरे युद्धदोत्रयोः ।
समुद्रेऽथ शरीषस्स्याद्वृक्षबाहुभवादिषु ॥ (157)
पुरीषं विष्कनीहारनवनीतादिकेऽपि च ।
अम्बरीषश्च कुन्तादौ चर्मादौ मालुधानरे ॥ (158)
यवसस्तु तृणे चोरो वासिः कर्पूरखड्गयोः ।
घासिस्स्तृणेऽहि मनुजे कसः काष्ठे विलोमके ॥ (159)

असिः खड्गे पवित्रे च दिने पुष्पोदकेऽपि च ।
पसिश्चारुकरे पुण्ये दासस्सेवकवारिषु ॥ (160)
रोहिर्वर्तौ विरिञ्चादौ पुरादौ परमात्मनि ।
प्रहिः कूपे प्रमादे च पसनै गरुडेऽपि च ॥ (161)
अहिः पर्वतनागाश्वभूरुहादौ प्ररोचके ।
रहो रमान्ये पर्यासि प्रपहाने विचिन्तके ॥ (162)
वहः कल्लोलशैवालतुरङ्गवृषभादिषु ।
हश्चन्द्रे परिपूर्णे च महेशे परमात्मनि ॥ (163)
गुहः किरातपिशुनयोग्यशादभवादिषु ।
सिंहः कुरङ्गमृदुलपञ्चास्यादि करेषु च ॥ (164)
पक्षः पार्श्वप्रियश्वाब्धिशुकाङ्गाराक्षिमूर्तिषु ।
पक्षस्सुपर्णकुत्साश्वपक्षः काठिन्यकान्तिषु ॥ (165)
आचक्षा विस्तृतेऽनूरौ परमात्मनि वाचके ।
विरागिणि गणेने च परिचारे प्रभाकरे ॥ (166)

इति श्रीकालिदासमहाकविविरचिते नानार्थशब्दरत्ने
कादिक्षान्तवर्णाद्यन्तार्थवच्छब्दप्रकरणे
एकैकधात्वर्थरमणीये तृतीयं
निबन्धनं सम्पूर्णम्

Indices

[The verses of minor poetical works and the stray verses, attributed to Kālidāsa, have been indexed here. *Pratīka* of each foot of the verses has been given.]

Index to the verses of the *Bhramarāṣṭaka*

Index to verses of the *Cātakāṣṭaka*[1]

---

1. The initial letters of the last foot of verse 5 being corrupt, it is not included in the Index.

Index to verses of the

Gaṅgāṣṭaka

Index to verses of the *Mahāpadya*

Index to verses in the *Maṅgalāṣṭaka*

Index to verses of the

Navagraha-stotra

Index to verses of the *Navaratnamālā*

Index of verses in the *Puṣpa-bāṇa-vilāsa*

Pratika	No. of verse
गूढालिंगनगण्ड	19
चकितवनकुरंगी	12
चक्षुमोलन	25
चक्षुर्जाड्यम्	24
चन्द्रे लोक	26
चान्द्री दिक्षु	23
जिघ्रत्याननं	16
तदखिलमवलम्ब्य	2
तद् विघ्नः	13
तन्वी सा	21
तल्पे मा	14
तस्याः श्रीः	21
तापः शाम्यतु	24
तिग्मत्वं बत	13
तीव्रं निःश्वसित	14
त्यक्त्वा दीर्घं	24
त्वं प्राप्तोसि	22
दष्टं बिम्बधिया	6
दूति त्वया	17
दूतीदं नयनो	11
द्रागुत्तुङ्ग	4
धत्ते कण्ठ	25
धम्मिल्लस्तिलकं	6
न चरीकरोति	18
न त्वादृशी	17
न वरीभरीति	18
नवकिसलय	9, 12
नातीतेन दयितो	14
निर्यति दयिते	25
निःश्वासाः प्रचुरी	11
निःश्वासेन तिर	20
नीरन्ध्रमेतदवलोकय	5
नेत्रान्तस्य चिरं	4
नेत्रे जागरजं	22
नैष्ठुर्यं कल	13
पीयूषस्रुति	24
प्रत्यासन्नजन	4
प्राणानेव हरन्ति	8
प्राप्ते निर्जनं	3
बिभ्रत्कामपि	1
बिभ्राणाकर	7
बोद्धुं न	5
भुवनविदित	2
मध्ये निकुञ्ज	5
मां दूरादरविन्द	4
मानम्लानमना	25
यत्त्वद्दर्शन	19
यद्याविष्कुरुते	21
यस्मात् कैरवे	23
या चन्द्रस्य	20
यातायातवशाद्	11
रचयितुमनसो	2
रागं किं च	22
लक्ष्मीः कोकनदस्य	16
लोकानन्दकरो हि	8
लीलाधिभ्रुव	15
वक्षोजग्रहणो	3
वाचा मन्दिर	20
विजरीहरीति	18
विरहमसहमाना	12
विवरीभरीति	18
व्यामर्दगलितेऽपि	1
शिव शिव	9
शेते शीत	10
श्रान्तापि हन्त	17
श्रीमद्गोपवधू	1

Index to the verses of the

Ṛtu-saṃhāra

Pratika	Canto	No.
उत्प्लुत्य भेक	I	18
उद्द्योतितान्युपवनानि	VI	23
उषसि वदन	V	13
उषसि शयन	V	12
ओष्ठावभास	III	18
कंकेलिपुष्प	III	18
कदम्बसर्जा	II	17
कनककमल	V	13
कन्दर्पदर्प	VI	24
कन्दर्पबाण	VI	18
कपिकुलमुप	I	23
कपोलदेशा	II	15
कमलवन	I	28
करोति कामः	VI	11
करोति लावण्य	VI	9
कर्णान्तिरेषु	II	20
कर्णेषु च	III	19
कर्णेषु योग्यं	VI	5
कलापचक्रेषु	I	16
	II	14
कलापिनः क्लान्त	I	16
कल्हारपद्म	III	15
काचिद् विभूषयति	IV	13
कांचीगुणैः	IV	4
कादम्बसारस	III	8
कान्तानन	VI	18
कान्तावियोग	VI	26
कारण्डवानन	III	8
कालागुरु	II	21
काशांशुका	III	1
काशैर्मही	III	2
किं कर्णिकारै	VI	20
किं किंशुकैः	VI	20
कुन्दैः सविभ्रम	VI	23
कुमुदमपि	III	23
कुमुदरुचिर	III	26
कुर्वन्ति कामि	VI	17
कुर्वन्ति नार्यः	IV	5
कुर्वन्ति कामं	VI	15
कुर्वन्ति केश	IV	15
कुर्वन्त्यशोका	VI	16
कुवलयदल	II	22
कुसुमभर	II	26
कुसुम्भरागा	VI	4
कुसुमितसह	VI	27
कुजद्भिरुन्मद	VI	21
कृतविनत	V	11
कृतं सरः	I	19
कृतापराधान्	II	11
	V	6
कृतावतंसैः	II	18
केशान्नितान्त	III	19
क्वचित् प्रभिन्ना	II	2
क्वचिद् विचित्रं	I	2
क्वचित् सगर्भं	II	2
क्वणितकनक	III	24
क्वापि प्रयाति	III	25
क्षपावसाने	V	7
गजगवय	I	27
गण्डेषु पाण्डुः	VI	10
गभस्तिभिर्भानु	I	15
गलितकुसुम	V	12
गवेषमाणं महिषी	I	21
गात्राणि कन्दर्पं	VI	8
गात्राणि कालीयक	IV	5
गुञ्जन् द्विरेफी	VI	14
गुरूणि वासांसि	VI	13

Pratika	Canto	No.
प्रोत्कंठयन्ति	III	5, 14
प्रोत्फुल्लपंकज	III	10
फणातपत्रस्य	I	18
फणी मयूरस्य	I	13
बन्धूककान्ति	III	25
बन्धूकपुष्प	III	5
बलाहकाश्चाशनि	II	4
बलाहकाः श्रोत्र	II	3
बहुगुण	II	28
	IV	18
बहुतर इव	I	26
बालातपेषु	IV	13
बालातिमुक्त	VI	17
भिन्नाञ्जन	III	5
भुजंगवद्	II	13
भुजेषु संगं	VI	6
भ्रमति गवय	I	23
भ्रमति पवन	I	26
भ्रमन्ति मन्दं	V	7
भ्रूक्षेपजिह्मानि	VI	11
भ्रूविभ्रमाश्च	III	17
मणिप्रकाशः	I	2
	III	6
मत्तद्विरेफ	VI	17
मत्तः प्रिया	VI	14
मत्तेभो मलया	VI	28
मदान्वितानां	II	15
मदालसाभि	VI	12
मध्येषु निम्नो	VI	10
मनांसि भेत्तुं	VI	1
मनोज्ञकूर्पास	V	8
मनोहरक्रौञ्च	IV	8
मनोहरं काम	V	10
मनोहरैः कुंकुम	IV	2
मन्दप्रभात	III	11
मन्दं प्रयान्ति	III	3
मन्दानिला	III	6
	VI	17
मरकतमणि	III	21
मालाः कदम्ब	II	20
मासे मधौ	VI	24
मुक्त्वा कदम्ब	III	13
मुदित इव	II	23
मुहुर्मुहु	VI	9
मूर्ध्नोऽपनीय	IV	15
मृगाङ्गनायूथ	IV	8
मृगाः प्रचण्डा	I	11
मृगैः समन्ताद्	II	9
मृदुपवन	II	22
मेघावरोध	III	7
यत्कोकिलः	VI	20
यथा प्रदोषाः	I	12
यस्यालिकुलं	VI	28
यूनां मनः	III	10
	VI	20
रक्तांशुकं परि	IV	16
रक्तांशुकानव	VI	19
रचयति जलदौघः	II	24
रतिश्रमधाम	IV	6
रतोपभोगो	IV	12
रविप्रभो	I	20
रवेर्मयूखै	I	13, 17
राजेव चामर	III	4
रात्रिप्रजागर	IV	14
लज्जान्वितं	VI	21

Additional verses

Index of verses in the *Śṛṅgāra-rasāṣṭaka*

Index of verses in the *Śṛṅgāra tilaka*

Index to the doubtful verses of the *Meghadūta*

Index to the stray verses attributed to Kālidāsa

A Consolidated Index to stray verses and verses of the minor poetical works attributed to Kālidāsa.[1]

1. The *Pratīkas* of the feet of the stray verses have been indicated by asterisks. As regards the spurious verses of the *Meghadūta*, we have given the number in our list of such verses. The following abbreviations have been used :—

B–Bhramarāṣṭaka
G–Gaṅgāṣṭaka
K–Kunteśvara-dautya
M–Maṅgalāṣṭaka
Md–Meghadūta (doubtful verses)
Mp–Mahāpadya
Ng–Navagraha-stotra
Nr Navaratna-mālā
P–Puṣpabāṇa-vilāsa
R–Ṛtu-saṃhāra
R(a)-Do (additional verses)
S–Śṛṅgāra rasāṣṭaka
St–Śṛṅgāra-tilaka [The additional verses of this work have been indicated by 'Add' against the abbreviated title of the work.]

Pratīka	Name of work	No. of verse
आर्य सुविमल	St.	6
*आलम्बितोज्झित		20
आलम्बिहेम	R	vi-24
आलिप्यते	R	vi-12
*आवयोरन्तरं वेत्ति		21
आश्लेषमर्पय	St.	19
आश्वास्यैवं प्रथम	Md.	6
आसाद्य तद्	R	iv-7
आसारेण त्वमपि	Md.	1
आस्ते म्लानं	P	21
आ: कर्णज्वर	P	6
इच्छानुकूल	R	ii-20
*इतीवनेत्राकृति		45
*इत्यन्त:पुर		74
इत्याख्याते सुर	Md.	7
इत्यागन्तून् रमयति	Md.	13
*इत्यूदन्ते सुधांशुं		78
इत्येतदग्रह		
इत्येतद्वर	M	Concluding Verse
इत्येते पतय:	M	6
इत्थं विचिन्तयति	B	8
इत्थम्भूतं सुरचित	Md.	8
इन्दीवरेण नयनं	St.	3
*इन्दौयत्		3
इन्द्राणी मघवा	Ng	6
*इयमनुनयलीला		40
इयं व्याधायते	St. (Add)	3
इषुभिरिव	R	vi-27
इह निवसति	K	
ईषत्तुषारै: कृत	R (a)	2
उक्षणं तदु	Mp.	8
उच्चै: समर्पय	St.	19

Pratīka	Name of work	No. of verse
उच्छ्वासयन्त्य: श्लथ	R	vi-8
उत्कंठयत्यतितरां	R	iii-15
उत्कंठयन्ति सहसा	R	iii-11
*उत्कंठघटमान		62
*उत्कंठाभर		66
*उत्पन्नसौहृदानां		17
उत्प्लुत्य भेक	R	i-18
उद्गायद्भिर्धनपति	Md.	4
*उद्ग्रीवैस्तृषितै		31
उद्द्योतितान्युप	R	vi-23
उद्वेल्लद्भुज	Mp.	5
उन्मत्तवद्भ्रमति	S	4
*उपचार: कर्तव्यो		17
उपरिनिहित	R (a)	3
उपहसति वसन्त:	R (a)	6
*उपार्जितानां वित्तानां		18
उषसि वदन	R	v-13
उषसि शयन	R	v-12
एकप्रख्या भवति	Md.	18
एक: सूते	Md.	16
*एक: सूते		25
एकाकिनी वद	St. (Add)	8
*एको गोत्रे		71
एको हि खंजन	St.	4
*एणीदृशामेक		8
एतत्पयोधर	St. (Add)	4
*एतद्वो मानुषा:		15
एतस्मिन् सहसा	P	23
*एतस्या: स्तन		19
एतस्या: सुदृश:	P	16
*एतानि नि:सह		20

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
कान्तां च	R (a)	5	*किं पौरुषं		26
कान्तां सुप्ते	Md.	18	किं भ्राम्यस्यटवी	P	6
कान्ताननद्युति	R	vi-18	किं मे करिष्यति	St.	4
*कान्तापादतला		61	किं रुष्टासि	St.	7
कान्तायाः स्तन	St.	1	*किं वक्ष्यन्त्यप		30
कान्ता वियोग	S	4	*किं वाधरं		26
	R	vi-26	*कीर्तिस्तेनृप		27
कान्ताविश्लेष	S	5	*कुचकच		22
कान्ते कथं	St.	3	कुटजपुष्प	B	6
कान्ते दृष्टिपथं	P	3	*कुनृपतिरिव		68
कान्तो यास्यति	P	8	कुन्देनदन्त	St.	3
कामं च	R	iii-25	कुन्दैः सविभ्रम	R	vi-23
कामक्रीडाविरहित	Md.	8	कुमुदमपि	R	iii-23
कारण्डवानन	R	iii-8	कुमुदरुचिर	R	iii-26
कालागुरुप्रचुर	R	ii-21	कुमुदिनीकुल	B	6
कालिदास इमं	M	2	कुम्भीपाकगतं	G	7
कालिदासेन सहितो	M	4	कुर्युर्यदिह	P	5
*कावा कथा		33	कुर्वन्ति कामं	R	vi-15
कावेरी सरयू	M	7	कुर्वन्ति कामि	R	vi-17
काशांशुका विकच	R	iii-1	कुर्वन्ति केश	R	iv-15
काशैर्मही शिशिर	R	iii-2	कुर्वन्ति नार्यः	R	iv-5
*किराते चाकर्णं		48	कुर्वन्ति हंस	R	ii-21
किर्कणिकार	R	vi-20	कुर्वन्तिनार्यो	R (a)	2
किं किमास्य	St.	10	कुर्वन्त्यशोका	R	vi-16
किं किंशुकैः	R	vi-20	*कुर्वीथाः श्वशुरस्य		28
*किं कुर्मः		76	कुवलयदलनीलै	R	ii-22
किं च त्वं	G	1	कुसुमभर	R	ii-26
किं चायं वितनोति	P	8	कुसुमशरकृशानु	P	9
*किं जीवितं		26	कुसुमितसह	R	vi-27
किं ते नास्ति	St.	10	कुसुमे कुसुमोत्पत्तिः	St.	17
कित्वासामरविन्द	Mp.	5	कुसुम्भरागा	R	vi-4
*किनर्यः कल		52	कूजद्भिरुन्मद	R	vi-21

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
ग्रामश्चौरै	St.	12	*जगति विदित		34
ग्लपयन्ति मृग	R	i-25	*जटालिततटी		43
घनागमः कामि	R	ii-1	जडमतिरिद	S	1
घनान्धकारी	R	ii-10	जनस्य चित्तं	R	i-5
घर्मान्तोऽस्मिन्	Md.	11			v-3
घूर्णन् मूर्च्छा	B	1	जनस्य सेव्या	R	v-4
घ्राणं करेण	R	vi-26	जनितरुचिर	R	ii-26
चकितवनकुरङ्गी	P	12	जम्बूनिम्ब	M	4
चक्षुर्जाड्यम्	P	24	*जम्बूफलानि		35
चक्षुर्मीलनम्	P	26	जलदसमय	R	ii-28
चञ्चन्मनोज्ञ	R	iii-3	जलभरनमितानाम्	R	ii-27
चण्डालं तरलं	G	7	*जाते जगति		36
चन्द्रः कर्कटकः	Ng.	2	जानामि नो	St.	4
*चन्द्रः क्षीरमिव		31	जालान्तरेण	St (Add)	11
चन्द्रेलोक	P	26	जाबालिर्जमदग्नि	M	5
चन्द्रो दहत्यपि	R	iii-9	जिघ्रत्याननमिन्दु	P	16
चन्द्रो भास्कर	M	1	जीवांगिरस	Ng.	5
*चरमगिरि		11	ज्ञोरिः षट्	Ng.	3
*चलति शिशिर		11	ज्योतिष्टोममुखैः	G	3
चलेषु नीले	R	vi-5	ज्योत्स्नादुकूल	R	iii-7
चाग्नेयश्चतु	Ng.	2	*ज्योत्स्नापीयूष		64
चान्द्रीदिक्षु	P	23	ज्वलति पवन	R	i-25
चित्तं मुने	R	vi-23	झंझामारुत	Mp.	11
चित्तं विदारयति	R	iii-6	झटिति प्रविश	St.	6
चित्ते सापराधो	St (Add)	10	टटं टटं		63
चित्रं चित्रं	B	1	तक्रं धृत्वा	Mp.	7
चित्राङ्गोध्वज	Ng.	9	तटविटप	R	i-24
चूतद्रुमाः	R	vi-15	तडित्पताको	R	ii-1
चूतद्रुमाणां	R	vi-3	तडित्प्रभा	R	ii-10
*चेतः स्वास्थ्यम्		30	तडिद्भिरुद्वेजित	R	ii-11
*चेतोभुवश्चापलतो		33	तडिल्लताशक्र	R	ii-19
छायां जनः	R (a)	5	*तत्क्षोभाद्जल		31
छायामम्भोजिनीनां	S	5	तत्तत्तीर्थंगतेः	G	3

Pratika	Name of work	No. of verse
ते सर्वे मनुजा	St.	5
त्यक्त्वा दीर्घं	P	24
त्यक्ताम्बुभि	R	iii-4
*त्यजमन		40
त्यजति गुरु	R	v-12
त्रिवालवलि	R	ii-25
*त्रिभुवनविजय		40
त्वं प्राप्तोऽसि	P	22
*त्वत्सादृश्य		59
त्वद् वक्त्राम्बुज	St.	5
*त्वामायान्ति		51
त्वामासाद्य	Md.	3
दग्धानामव	St.	1
ददाति सौभाग्य	R	vi-3
दधति कुच	R	ii-25
दधति दिवस	R	v-14
दन्तच्छदं प्रिय	R	iv-13
दन्तच्छदैः सव्रण	R	iv-12
दन्ताग्रभिन्न	R	iv-13
दयमान दीर्घं	Nr.	2
*दयिताधर		65
दष्टं बिम्बधिया	P	6
दावाग्निः कथम्	S	3
दिक् संसक्तः	Md.	11
दिनकरपरि	R	i-22
दिनान्तरम्यो	R	i-1
*दिनेषु गच्छत्सु		41
दिवसकरमयूखै	R	iii-23
*दिवा काक		42
*दिवापि जलदो		43
दिशतु तव	R	ii-28
दिशि दिशि	R	i-24
दीयते नौ	St.(Add)	10
*दुःखायैवाति		4
दूति त्वया	P	17
दूतीदं नयनोत्पल	P	11
दूरं गच्छ	G	5
दूराद्दहति	St. (Add)	1
	St.	17
*दूरारोहो भवति		46
दूरीभूतं प्रतनु	Md.	11
दृष्टः करोति	St.	4
*दृष्ट्वा सती		75
दृष्ट्वा जनः	R	vi-25
दृष्ट्वाध्वगः	R	vi-26
दृष्ट्वा प्रिये	R	vi-18
दृष्ट्वा यस्यां	Md.	19
दृष्ट्वा यासां	St.	16
दृष्ट्वा स्फीतो	B	1
दृष्टिं देहि	St.	14
देवित्वत्पुलिनांगण	G	2
*देवेनाप्रति		74
देशत्यागः परम	St.	16
दैवात्तां च	B	3
*दोषाणामुप		30
द्रागुत्तुङ्गघन	P	4
द्रुमाः सपुष्पाः	R	vi-2
द्वित्राण्यहानि कथम्	St(Add)	6
द्विरेफमाला	R	vi-1
धत्ते कंठगतान्	P	25
धत्ते जनः	R	vi-13
*धनमिव कृपणस्य		68
धम्मिल्लस्तिलकं	P	6
धारासिक्तस्थल		11
धावद्घोर	S	3

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
निर्माल्योज्झित	St.	10	नो लिप्तं सखि	St.	7
*निर्यातस्त्वरया		77	नो वा जानन्ति	Mp.	10
निर्याति प्रिय	P	7	पश्चालस्थवृष	Ng.	6
निर्याते दयिते	P	25	पटुतरदव	R	i-22
निवेशयन्ति प्रमदाः	R	i-7	पठित्वा शंकरः	M	3
निवेशितान्तः	R	v-8	पतत्येष शुको	B	7
निशाः शशाङ्क	R	i-2	पतन्ति मूढाः	R	ii-14
निशाक्षये याति	R	i-9	*पतितः पतितः		65
निशासु दीर्घा	R	v-7	पत्युर्वियोग	R	iii-9
निशासु हृष्टाः	R	v-10	पत्रं करे	Mp.	3
निशि सुललित	R	i-28	पत्रश्यामा दिन	Md.	12
निःश्वासवातैः	R	iv-11	पत्रान्तलग्न	R	iii-15
निःश्वासाः प्रचुरी	P	11	पथिकजन	R	ii-22
निःश्वासेन तिर	P	20			iii-24
निषिक्तविम्बाधर	R	ii-12	पदे पदे	R	i-5
नीतं जन्म	B	5	*पदे पदे		8
नीरक्षीरे गृहीत्वा	M	7	पद्मभ्रान्त्या	S	6
नीरन्ध्रमेतदवलोक्य	P	5		B	2
नीलोत्पलानि	R	iii-19	पद्मांकुराणि	S	4
नीलोत्पलैर्मंद	R	iii-17	पद्मं करे	Mp.	3
नीहारपात	R	vi-22	पद्मं कस्य	Mp.	5
नृत्यप्रयोगरहितान्	R	iii-13	पयःपारावारं	Mp.	6
*नेत्रनीलोत्पल		70	*पयःपारावारं		53
नेत्राणां त्रितयं	M	3	*पयोधराकार		45
नेत्रान्तस्य चिरं	P	4	पयोधराश्चन्दन	R	i-6
नेत्रे जागरजं	P	22	पयोधरास्तोय	R	ii-19
नेत्रे निमीलयति	R	vi-26	पयोधरैः कुंकुम	R	v-9
नेत्रेषु लोलो	R	vi-10	पयोधरैर्भीम	R	ii-11
नेत्रोत्सवो हृदय	R	iii-9	परभृतकल	R (a)	6
नेष्यामि सूर्य	St. (Add)	6	परस्परांग	R	iv-11
नैष्ठुर्यं कल	P	13	परस्परोत	R	i-19
*नो दृष्टेति		62	परिणतदल	R	i-26
नो रुष्टो	St (Add)	9	परिणतबहु	R	iv-18

Pratika	Name of work	No. of verse	Pratika	Name of work	No. of verse
प्रयान्ति संगं	R	iv-3	प्रोत्कंठयन्ति	R	iii-5, 14
प्ररूढशालीक्षु	R	v-1	प्रोत्फुल्लपंकज	R	iii-10
प्रवासखिन्नं	R(a)	9	फणातपत्रस्य	R	i-18
प्रवृत्तनृत्यं	R	ii-6	फणी मयूरस्य	R	i-13
प्रवृत्त नृत्यै	R	ii-16	बद्धस्तत्र	B	3
प्रवृद्धतृष्णो	R	i-15	बद्धालापा वहि	Md.	4
प्रवृद्धवेगैः	R	ii-7	बन्धूककान्ति	R	iii-25
प्रवेक्ष्यमाणा	R(a)	9	बन्धूकपुष्प	R	iii-5
प्रसरति	R	i-25	*बभार कान्ति		41
*प्रसह्य नीतो		37	बलाहकाश्चाशनि	R	ii-4
प्रसीदति क्रोशन्	S	2	बलाहकाः श्रोत्र	R	ii-3
प्रह्लादकः शिशिर	R	iii-9	बहुगुणरमणीयो	R	ii-28
*प्रागेव प्रथ		34			iv-18
प्राणाधिपो वसति	St (Add)	8	बहुतर इव जातः	R	i-26
प्राणानेव हरन्ति	P	8	बहूनामल्पसाराणां		49
प्राणा यान्तु	St.	2	बाणेशान	Ng	4
प्राणांस्तस्या जन	Md.	9	बाला चाहं	St.	12
प्रातः कुन्द	Md.	6	बालातपेषु	R	iv-13
प्रातस्तज्जननी	St.	11	बालातिमुक्त	R	vi-17
प्राप्ता शरन्नव	R	iii-1	बालाहं नव	St.	11
प्राप्ते निर्जनं	P	3	बाले तव	St.	18
*प्राप्य प्रमाण		4	बाहू द्वौ	St.	1
प्राप्योदन्तं प्रमुदित	Md.	9	*बाहू मृणाल		67
प्रायश्चित्तविधायिनी	G	6	बिभ्रत्कामपि	P	1
प्रासादो ललना	G	2	बिभ्राणा करपल्लवेन	P	7
प्रियङ्गुकालीयक	R	vi-12	बोद्धुं न शक्यं	P	5
*प्रियाप्रेम		48	ब्रह्मा चैव	Ng	9
प्रियामुखो	R	i-3	*ब्रह्माभूच्चतु		27
*प्रियायां स्वैरायां		48	ब्रह्मा वेद	M	6
प्रियावियोग	R	i-10	भंक्त्वा भोक्तुं	S	5
प्रिये प्रियङ्गुः	R	iv-10	*भर्तारं सुख		28
प्रीतिं परां	R	iii-8	*भवति हि		69
प्रीतोश्वत्थ	Ng.	5	भवतु तव	R(a)	8

Pratīka	Name of work	No. of verse
माला: कदम्ब	R	ii-20
मासे मधौ	R	vi-24
*माहिषं च		50
*मां चाकृष्य		27
मां दूरादरविन्द	P	4
मुक्त्वा कदम्ब	R	iii-13
मुक्तो दैत्यगुरुः	St (Add)	9
मुखमम्ब मोदयतु	Nr	4
*मुखमंसविवर्ति		55
मुदित इव	R	ii-23
*मुद्गदाली गद		54
*मुसल किसलयं		34
मुहुर्मुहु	R	vi-9
मूर्ध्नोऽपनीय	R	iv-15
*मृगः पश्चात्		48
मृगाङ्गनायूथ	R	iv-8
मृगाः प्रचण्डातप	R	i-11
मृगैः समन्ताद्	R	ii-9
मृदुपवन	R	ii-22
	R(a)	11
मेघस्यास्मिन्	Md.	8
मेघावरोध	R	iii-7
*मेघैरन्तरितः		59
मेचकमासेचनकं	Nr	9
*मेरौ मन्दर		56
यक्षागारं विगलित	Md.	10
यक्षो वित्त	M	6
*यच्चास्त्रं हर		58
*यतो दत्तकरे		51
यत्कान्तकुच	St.	9
यत्कुम्भकार	St.	15
यत्कोकिलः	R	vi-20
यत्त्वद्दर्शनम्	P	19

Pratīka	Name of work	No. of verse
यत्तद्विष्णु	M	3
*यत् त्रैलोक्य		58
*यत् त्वन्नेत्र		59
*यत्र खलाश्च		14
*यत्र हंस		24
यत्रोन्मत्तभ्रमर	Md.	15
यत्सन्दिष्टं प्रणय	Md.	10
यथा प्रदोषाः	R	i-12
यदि कथमपि	St(add)	10
*यद्दाहशीलस्य		33
यद्यधः खन्यते	St(Add)	5
यद्याविष्कुरुते	P	21
*यन्मे श्रोत्र		58
*यं यं नृपो		57
यः पठति	Nr	10
यः पैठीन	Ng	8
यः प्रातः	M Concluding verse	
	Ng	10
यः सार्पो	Ng	8
यस्मात्कैरव	P	23
*यस्य गौरी		39
यस्यालिकुलं	R	vi-23
*यस्यास्ति सर्वत्र		60
या चन्द्रस्य	P	20
यातायातवशात्	P	11
यात्युन्नतः प्रपतति	St(add)	4
यामित्येवा बहुल	St.	12
*युवतिजन		11
यूनां मनः	R	iii-10
		vi-20
यां ध्यायन्नघ	G	8
ये कीटा	B	4

Pratika	Name of work	No. of verse	Pratika	Name of work	No of verse
श्रोणी तीर्थ	St.	1	सभृङ्गयूथैः	R	ii-15
श्रोत्रप्रियै	R (a)	1	समदमधुकराणां	R	vi-27
श्लाघ्य नीरस	St.	9	*समागतानां कुटिलै		10
श्लेष्माणं विनिहन्ति	St.	14	समागता राज	R	ii-1
श्वसन् मुहु	R	i-14	समाचितं व्योम	R	ii-2
श्वसिति विहगवर्गः	R	i-23	समाचिता प्रोत्थित	R	ii-5
षट् त्रिस्थः	Ng.	7, 8, 9	समाचिता सैकतिनी	R	ii-9
षट् त्रिस्थो	Ng.	1	समाचिताः प्रस्रवणैः	R	ii-16
षट् सप्ताग्नि	Ng.	2	समायाते कान्ते	St.	8
षष्ठाग्निर्दश	Ng.	6	समीपवर्ति	R	vi-8
*सखेदोऽहं मोहं		12	समीरणः कं	R	ii-17
सचन्दनाम्बु	R	i-8	समुत्सुकत्वं	R	ii-9, 16
सततमति	R	iv-18	समुत्सुका एव	R	vi-8
सतोयनम्रा	R	ii-16	समुद्गतस्वेद	R	i-7
सत्कारार्द्रैः फलति	Md.	1	*समुद्गयोर्वारण		41
सत्यं तद्	P	22	समुद्धृताशेष	R	i-19
स त्वं रात्रौ	Md.	18	समुपजनित	R	ii-27
सदा मनोज्ञ	R	ii-6	सम्पद्यते विधि	B	7
सदावगाह	R	i-1	सम्पन्नशालि	R	iii-16
सद्यः प्रोद्यन्	G	5	सरः खनन्	R	i-17
सद्यो वसन्त	R	vi-19	सरागकौषेय	R	v-8
सन्ध्यानां त्रितयं	M	3	सरांसि चेतांसि	R	iv-9
सपत्नीव प्राची	St.	8	सरिगमपध	Nr.	5
सपत्रलेखानि	R	iv-5	*सरोहंसोत्तंस		12
सपत्रलेखेषु	R	vi-7	सर्वं रसायन	R (a)	10
सपङ्कतोयात्	R	i-18	*सर्वं तुल्यम्		61
सपल्लवाः पुष्प	R	vi-16	सर्वं विस्मृतमेव	P	19
सप्तच्छदानुपगता	R	iii-13	सर्वत्र किंशुक	R	vi-19
सप्तच्छदैः कुसुम	R	iii-2	*सर्वस्य द्वे		71
*सप्तद्वीपकर		19	सर्वानुद्धृत्य	Mp.	7
सप्तांशाद्वि	Ng.	5	सर्वे ते	M	4
सफेनलाला	R	i-21	सवल्लकीकाकलि	R	i-8
सभद्रमुस्तं	R	i-17	सवितुरुदय	R	v-15

Pratika	Name of work	No. of verse
सोऽयं वो	R	vi-28
सोऽस्तु प्रिय	St.	19
सौदामिनी स्फुरति	R	iii-12
सौम्योदङ्	Ng.	4
*स्कन्दो मन्द		27
*स्तनभरदर		40
स्तनभरनत	R (a)	3
स्तनभरपरि	R	v-14
स्तनं सहारं	R (a)	2
स्तनान्तरे मौक्तिक	R	vi-7
स्तनेषु गौरेषु	R	vi-12
स्तनेषु तन्वंशुक	R	i-7
स्तनेषु हाराः	R	vi-6
स्तनैः सहारा	R	i-4
स्तनैश्च पाण्यग्र	R	iv-12
स्तब्धो विवेक	St. (Add)	4
स्तोत्रं मंगल	Ng.	10
स्त्रियश्च काञ्ची	R	ii-19
स्त्रियः सकामाः	R	vi-2
स्त्रियः सुदुष्टा	R	ii-7
स्त्रियो निदाघं	R	i-4
स्त्रियोऽपराधान्	R	v-6
स्त्रियोरतिं	R	ii-18
स्त्रीणामनंगो	R	vi-10
स्त्रीणां विहाय	R	iii-25
*स्त्री पुंवच्च		71
स्थातुं गन्तुं	B	2
	S	6
स्थानं पश्चिम	Ng.	7
*स्थितमतिचिर		29
*स्थितौ तस्यां		44
स्थित्वा स्थित्वा	Md.	7
स्थूलं	P	15

Pratika	Name of work	No. of verse
*स्नाता तिष्ठति		74
स्निग्धाः सख्यः	Md.	18
*स्नेहं भृत्य		28
स्पर्शात्पंकजं	P	10
स्प्रष्टुं वाञ्छति	P	16
स्फुटकुमुद	R	iii-21
स्फुटति पटु	R	i-25
स्फुरति कनक	R	i-26
*स्मरक्रीडा		12
स्मर्तव्याकृति	P	13
*स्मितज्योत्स्ना		44
स्मितदशन	R (a)	6
स्वच्छानिफुल्ल	R	iii-11
स्वदेशरागेण		60
स्वपन्ति शीतं	R	v-9
स्वप्न प्रसीद		75
स्वल्पाहारनिबद्ध	G	2
स्वस्ति श्री	M	10
स्वस्थस्थिता	R	iii-14
स्वामी माकर	Ng.	7
स्वामी यामुन	Ng.	2
स्वामी वृश्चिक	Ng.	3
स्वामी शक्ति	M	1
स्वाहा जाम्ब	M	2
स्वेदंगताः	R	iv-17
स्वेदाम्भः कणिका	P	11
स्वेदोद्गमो	R	vi-7
हन्तेदं निरणायि	S	3
हरन्ति चेतो	R	ii-19
*हरमूर्तिरिव		23
हर्म्यं प्रयाति	R (a)	5
हर्षान्विता	R	iv-16

Appendices

Appendix I

BHRAMARĀṢṬAKA

Ms No. G 9291, belonging to Asiatic Society, Calcutta, is called *Bhramarāṣṭaka* and attributed to Kālidāsa. Quite different from the *Bhramarāṣṭaka*, included among the minor poetical works attributed to Kālidāsa, it is written in Nāgara script and is very corrupt. We reproduce below as much of the text as can be restored, illegible portions being indicated by dotted lines.

It will appear from the text, reproduced by us, that it has poetic touches at places. The language is simple, and there is none of the laboured artificialities of the decadent Sanskrit Kāvya. Though the imageries are generally conventional, yet real poetry shoots forth in some of the stanzas, e. g. stanza 3. The bees, depressed at the end of the month of Caitra, resort to the worthless flowers in the sticks of Castor oil plants (*eraṇḍa*); this phenomenon has been poetically represented as even meritorious people having to adopt a vile way of life in adversity. A well-conceived idea indeed !

While there is no means to ascertain the author of this little poem, nothing precludes the possibility of its emanating from the pen of the master-poet. It may be possible that the poem, written by a later poet, was fathered upon Kālidāsa. Or, it might be one of the juvenile productions of the great poet. It, however, seems improbable that Kālidāsa wrote two distinct poems bearing the same title and dealing with the same subject-matter. Since one work of this title has been included, mainly on the evidence of the majority of the Mss, among the supposedly genuine works of Kālidāsa, we relegate the present one to the Appendix.

भ्रमराष्टकम्

पानार्थिनो मधुकरा ··· ··· कर्णतालै-
र्दूरीकृताः करिवरेण महान्धबुद्ध्या ।
तस्यैव गण्डयुगमण्डनहानिरेषा
भृंगाः पुनर्विकचपद्मवने चरन्ति ॥ १ ॥

ये वर्धिताः करिकपोलमदेन भृंगाः
प्रोत्फुल्लपंकजसुरभीकृतांगाः ··· ··· ··· ।
ते सांप्रतं प्रतिदिनं क्षपयन्ति कालं
निम्बेषु चार्ककुसुमेष्वपि दैववशात् ॥ २ ॥

संपद्यते विधिवशात्खलु कोऽपि कालो
यत्राश्रयन्ति गुणिनोऽपि हि नीचवृत्तिम् ।
चैत्रावसानसमये विरसाश्च भृंगा
एरंडदण्डकुसुमानि समाश्रयन्ति ॥ ३ ॥

मा मालतीं म्लापय मां विहाय चुचुम्ब
तुम्बीकुसुमं षडंघ्रे ··· ··· ···
लोके चतुर्भिश्चरणैः पशुः स्यात्षडंघ्रि-
युक्तः स पशुः कथं न ··· ··· ··· ··· ॥ ४ ॥

··· ··· ··· ···· ··· ··· ··· ··· ··· ····

अहह सा सहसा विधुरे विधौ
मधुकरी ··· ··· ··· ··· ··· ··· ···
यन्नादतस्त्वमलिना मलिनाशयेन
··· ··· ··· चम्पक विषादमुरीकरोषि
विश्वाभिरामनवनीरदनीलवेषाः
केशाः कुशेशयदृशः कुशलीभवन्तु
न नन्दनजन्मा मधुपः सुरतनु
···· ··· ··· ···· कुसुमे पीतमकरन्दः
दैवादवनिमुपेतः कुटजे कुटजे समीहते वृत्तिम् ॥

येनामोदि न केतकी दलपुरे पीतं मधु स्वेच्छया
···· ··· निशा शशाङ्कधवला पद्मोदरे सादरम् ।
··· ··· ·· प्रवाहपुलिने गंडस्थले दन्तिनां
सोऽयं भृंगयुवा करीरविटपे वध्नाति मैत्रीं कुतः ॥

इति श्री कालिदासकृतं भ्रमराष्टकं समाप्तम् ॥

Appendix II

GAṄGĀṢṬAKA

This poem, called *Gaṅgāṣṭaka*[1], which is different from the text incorporated among the minor poetical works attributed to Kālidāsa, appears to be from the pen of some other writer. In the first place, the profusely alliterative style appears to be unKālidāsan; it betrays the hand of an inferior poet presumably of the age of decadence. Secondly, as we have remarked in connexion with *Maṅgalāṣṭaka*, the mention of the poet's name in the concluding stanza *is* contrary to the practice of the great poet whose sense of modesty prevents him from giving any inkling of his authorship in any of his undisputed poems and dramas.

1. MS. No. R 7064, belonging to Govt. Oriental MSS. Library, Madras. The text, reproduced here, is as it is in a transcript received from the above Library.

गङ्गाष्टकम्

नमस्तेऽस्तु गङ्गे त्वदङ्गप्रसङ्गात् भुजङ्गास्तुरङ्गाः कुरङ्गाः प्लवङ्गाः ।
अनङ्गारिरङ्गाः ससङ्गाश्शिवाङ्गाः भुजङ्गाधिपाङ्गीकृताङ्गा भवन्ति ॥१॥
नमो जह्नुकन्ये नमो त्वदन्यैर्निसर्गेन्दुचिह्नादिभिर्लोकभर्तुः ।
अतोऽहं नतोऽहं सतो गौरतोये वसिष्ठादिभिर्गीयमानाभिधेये ॥२॥
त्वदुन्मज्जनात्सज्जनो दुर्जनो वा विमानैस्समानैस्समानैर्हि मानैः ।
समायाति तस्मिन्पुरारातिलोके पुरद्वारसंरुद्धदिक्पाललोके ॥३॥
स्वरावासदम्भोलिदम्भोऽपिरम्भा परीरम्भसम्भावना धीरचेताः ।
समाकाङ्क्षते त्वत्तटे वृक्षवाटी कुटीरे वसन्नेतुमायुर्दिनानि ॥४॥
त्रिलोकस्य भर्तुर्जटाजूटबन्धास्ससीमान्तभागे प्रभास्वत्स्खलन्तः ।
आभवान्या रुषा प्रौढसापत्नभावात् करेणाहतास्त्वत्तरङ्गा जयन्ति ॥५॥
जलोन्मज्जनैरनवतोद्दानकुम्भस्फुरत्प्रस्थलत्सान्द्रसिन्धूररागे ।
क्वचित् पद्मिनीरेणु भङ्गे प्रसङ्गे मनःखेलतां जह्नुकन्यातरङ्गे ॥६॥
भवत्तीरवानीरवातोत्थधूली लवस्पर्शतस्तत्क्षणं क्षीणपापः ।
मनोयं जगत्पावने त्वत्प्रसादात् पदे पौरुहूते विधत्तेव हेलाम् ॥७॥
त्रिसन्ध्यं नमल्लेखकोटीरनाना विधानेकरत्नाङ्कबिम्बप्रभाभिः ।
स्फुरत्पादपीठे हठेनाष्टमूर्तेर्जटाजूटवासे नता स्मः पदन्ते ॥८॥
इदं यः पठेदष्टकं जन्हुपुत्र्यास्त्रिकालं कृतं कालिदासेन रम्यम् ।
समायास्यतीन्द्रादिभिर्गीयमानं पदं कैशवं शैशवं नो लभेत्सः ॥९॥

Appendix III

AMBĀ-NAVARATNA-MĀLIKĀ-STOTRA

Ms. No. 66148, in Telugu script, belonging to Adyar Library, Madras, is attributed, in the colophon, to Kālidāsa. The text, however, appears, with certain variations, to be the same as the *Ambāṣṭaka*, printed in the *Kāvyamālā*, Gucchaka ii (p. p. 154–157), and ascribed to Śaṃkarācārya.

———

INDEX

Asterisk indicates footnote

BOOKS, JOURNALS And HYMNS

PERSONS

MISCEALLANEOUS

BIBLIOGRAPHY

Works have been arranged under the following classes :-

Sanskrit and Prākrit Works including translations (Printed)

Sanskrit Works (in MSS.)

Journals

Catatogues of Manuscripts and Reports on Manuscripts.

Miscelleneous works

SANSKRIT AND PRĀKRIT WORKS INCLUDING TRANSLATIONS (PRINTED)

Akṣaramālikā-stotra, Vīraśivaliṅgi-brāhmaṇa-granthamālā. Sholapur 1908.

Ambā-stava–printed in *Devī-pañcastavī*, Kāvyamālā, Guccha 111, and Vāṇī Vilāsa Press, Srinagar, Stotra Booklets.

Aucitya-vicāra-carcā of Kṣemendra,
(i) Kāvyamālā, 1, 1886.
(ii) With comm. *Sahṛdaya-toṣiṇī*, Madras, 1906.
(iii) Chowkhamba Skt. Series, Benares, 1933.

Bhāgavata-campū of Abhinava Kālidāsa, Gopal Narayan & Co. Bombay, 1929.

Bhojaprabandha of Ballāla, 10th. ed., NSP, Bombay, 1932.

Bhramarāṣṭaka, printed in *Kāvya-kalāpa*, Bombay. 1864; J. Vidyasagar's *Kāvyasaṃgraha.*

Bṛhat-stotra-muktā-hāra, Vol. ii., ed. G. M. Mehendāle, Bombay, 1916.

Bṛhat-stotra-ratnākara, NSP, Bombay, 1899 (3rd Ed.).

Buddha-carita of Aśvaghoṣa, ed. and tr. into Eng. by E. H. Johnston, Calcutta, 1936.

Buddhivinoda-kāvya—same as *Rākṣasa-kāvya* (q. v.),

Cātakāṣṭaka, Printed in Haeberlin's *Kāvya-saṃgraha*, and in J. Vidyāsāgara's *Kāvyasaṃgraha*, 1 (*Pūrva-cātakāṣṭaka*) .

Carcā-stava–printed in *Devī-pañcastavī*, Kāvyamāla, Guccha 111, and Vāṇī-Vilāsa Press, Srirangam, Stotra Booklets.

Cidgagana-candrikā, ed. (i) Amalapur, 1943 (with comm. of Dhanadānandanātha alias K. A. Sastri.
(ii) Svami T. Tirtha, Calcutta, 1936.
(iii) Tāntrik Texts, xx. (A. Avalon).

Daśarūpaka of Dhanañjaya, with comm. of Dhanika, Bombay, 1927.

Devī-pañcastavī–Kāvyamālā, Guccha 111 and Vāṇīvilāsa Press, Srirāngam, Stotra Booklets.

Dhvanyāloka of Ānandavardhana, with *Locana* comm., ed. Durgāprasād and K. P. Parab, *Kāvyamālā*, 25, NSP, Bombay, 1890, 1911.

Durghaṭa-kāvya, attributed to Kālidāsa, printed in *Kāvyakalāpa*, I, Bombay.

Ghaṭakarpara-kāvya, ed (i) J. B. Chaudhuri, Calcutta, 1953 (with a Skt. comm., extracts from other comms., Eng. and Bengali translations).
(ii) M. Kaul, Srinagar, 1945 (with Abhinavagupta's comm.).
(iii) G. M. Dursch. Berlin, 1828 (with a Sanskrit comm. and German verse trs.).
(iv) Haeberlin in *Kāvya-saṃgraha*.
(v) Jīvānanda in *Kāvya-saṃgraha*.
(vi) H. Hirachand in *Kāvya-kalāpa*.

Ghaṭastava–printed in *Bṛhat-stotra-ratnākara* (See above) and in *Devī-pañcastavī*, *Kāvyamālā*, Guccha 111, Vāṇī-Vilāsa Press, Stotra Booklets.

Harṣacarita of Bāṇabhata, ed., with Intro. and notes, by P. V. Kane, NSP., Bombay 1918 (First ed.).

Jātaka-candrikā, attributed to Kālidāsa, ed. K. N. Sastri (with Telugu tr.), Madras, 1955.

Jyotirvidābharaṇa, attributed to Kālidāsa, ed. S. Sarma, Bombay, 1908 (with Bhavaratna's comm. and notes).

Kālidāser Granthāvalī (in Bengali characters and with Beng. tr.), Calcutta, 1322 B. S. (in two parts).

Kaliviḍambana of Abhinava Kālidāsa, pub. by Vāṇivilāsa Press, Srirangam, Tiruchirapalli District, Madras.

Karṇāṭa-varṇana– 1) with comm. and Bengali trs., Dacca 1876.
2) with comm. by V. Ghataka, Dacca, 1876.
3) with a modern comm. and Bengali trs., Calcutta 1912.

Kavikaṇṭhapāśa–Ptd. with *Rathāṅgadūta*, in Telugu script. Tenali, 1924.

Kāvya-kalāpa, compiled by H. Hirachand.

Kāvyādarsa of Daṇḍin, ed., with comm. by R. Raddi Shastri, Poona 1938.

Kāvyamālā, NSP, Bombay.

Kāvya-mīmāṃsā of Rājaśekhara, ed. GOS., Baroda, 1916.

Kāvya-prakāśa of Mammaṭa, with comm. of Maheśvara Nyāyālaṃkāra, Calcutta Sanskrit Series, Calcutta, 1936.

Kāvya-saṃgraha, compiled by Haeberlin.

–Do– compiled by J. Vidyasagara.

Kumāra-sambhava, ed. Suryakanta, Delhi, 1962.

Kuvalayānanda of Appayya Dīkṣita, NSP ed. 1913 (with *Candrikā* comm.).

Laghu-stava—Trivandrum Sanskrit Series, No. 60, 1917. Printed in *Devī-pañcastavī*, *Kāvyamālā* Guccha III and Vāṇī Vilāsa Press, Srirangam, *Stotra-Booklets*.

Makaranda-stava–Vāṇīvilāsa Press, Srirangam, *Stotra Booklets*; also N. S. Press, Bombay, 1917.

Mālavikāgnimitra of Kālidāsa.

Mahāpadya, printed in the *Kāvya-kalāpa* as well as in the *Kāvya-saṃgraha* both of Jivananda and Haeberlin.

Maṅgalāṣṭaka, attributed to Kālidāsa, ed. V. S. Sastri, Jaypore. Also printed in *Bṛhat-stotra-muktāhāra*, Vol. II, ed. G. M. Mehendale, and in the *Tibetan Tripiṭaka*, Kyoto, Vol. 87, pages 265–66.

Mātṛkāmālā-stava–Same as *Ghaṭa-stava* (See above).

Meghadūta of Kālidāsa, ed. S. K. De, New Delhi, 1957.

Nalodaya, ed. (i) F. Benary, Berlin, 1830 (with Prajñākara's comm., Intro., notes and Latin trans.).
(ii) J. Sukla, Calcutta, 1870 (with the above comm.).
(iii) W. Yates, Calcutta, 1844 (with metrical Eng. trs.).
Also printed in Haeberlin's *Kāvya-saṃgraha*

Nañjarāja–yaśobhūṣaṇa of Abhinava Kālidāsa (Narasiṃha or Nṛsiṃhakavi) GOS, xlvii, Baroda, 1930.

Navaratna–mālā. attributed to Kālidāsa-printed in *Kāvyamālā*, iv (3rd ed., 1937).

Navasāhasāṅka-carita of Padmagupta–ed. V. Islampurkar, Bombay Skt. Series.

Nītisāra of Ghaṭakarpara–printed in Haeberlins' *Kāvya-saṃgraha*, Jivananda's *Kāvya-saṃgraha* and in the *Kāvya-kalāpa*.

Pañcastavī, Kāvyamālā, iii, NSP, Bombay.

Pārśvābhyudaya of Jinasena, ed. NSP., Bombay, 1909.

Phaladīpikā–ed. and trans. into Eng. by W. S. Sastri, Bangalore, 1950.

Prabhāvaka-carita, NSP, Bombay.

Puṣpabāṇa-vilāsa, attributed to Kālidāsa, ed. (i) NSP, Bombay, 1942, (ii) J. Vidyasagara, Calcutta 1874 (with comm. of Veṅkaṭa), (iii) with Bengali trs. in *Kālidāser Granthāvalī*, Calcutta 1322 B. S.

Raghuvaṃśa of Kālidāsa, ed., with Mallinātha's comm. by S. P. Pandit, Bombay Skt. Ser., 3 vols., 1869–74.

Rākṣasa-kāvya, attributed to Kālidāsa, ed. (i) A Hoefer, in Sanskrit Lesebuch, Berlin, 1849, (ii) K. P. Parab, NSP, Bombay, 1890, 1900, 1917, (iii) Pṛthvīpāla-siṃha, V. S. 1966 (with Sanskrit comm., Hindī and Eng. trs., notes), (iv) Jivananda in *Kāvya-saṃgraha*, iii, Calcutta, 1888. (v) D. R. Mankad, under the title *Buddhi-vinoda-kāvya*, *I H Q*, xii, 1936. Italian trs., by F. Belloni Filippi, *GSAI*, xix, 1906.

Rāmacarita of Abhinanda, GOS., Baroda, No. 6.

Rathāṅgadūta–See *Kavikaṇṭhapāśa*.

Ṛtu-saṃhāra–ed. W. Jones, Calcutta 1792 (reproduced by H. Kreyenborg, Hanover, 1924; with a German and Latin metrical trs. by P. von Bohlen, Leipzig, 1840, Bombay, 1922. Trs. A. Hoefer, *Indische Gedichte*, I.

Sadukti-karṇāmṛta of Śrīdharadāsa, ed. S. C. Banerji, Calcutta 1964.

Sāhitya-darpaṇa of Viśvanātha, ed. H. Siddhāntavāgīśa, Calcutta, Śaka 1867.

Sakala-jananī-stava–printed in *Devīpañcastavi*, Kavyamala, Guccha III and Vanivilasa Press, Srirangam, *Stotra Booklets*.

Saṃkṣepa-śaṃkara-vijaya of Mādhava, GOS, Baroda.

Saptaślokī-rāmāyaṇa–Grantharatnamālā, Gopal Narayan & Co., Bombay.

Sarasvatī-kaṇṭhābharaṇa of Bhoja, ed. NSP with commentaries by Ratneśvara and Jagaddhara, Bombay, 1925, 1934.

Śārṅgadhara-paddhati of Śārṅgadhara, vol. I, ed. P. Peterson, Bombay, 1888.

Setubandha of Pravarasena, ed. (i) S. Goldschmidt, Strassburg and London, 1880, 1884.

(ii) NSP., Bombay, 1895.

(iii) R. G. Basak, Calcutta, 1959.

Śivarāja-caritra of Kālidāsa Vidyāvinoda–printed in *Sanskrit Sāhitya Pariṣat Patrikā*, Calcutta, X.

Sṛṅgāra-rasāṣṭaka, attributed to Kālidāsa–printed in *Kāvya-kalāpa* and in Haeberlin's *Kāvya-saṃgraha*.

Śṛṅgāra-tilaka, attributed to Kālidāsa, ed. (i) J. Vidyasagara, Calcutta, 1872.

(ii) Gildemeister, Bonn, 1841.

(iii) *Kālidāser Granthāvalī*, Calcutta, 1322 B. S. (with Beng. trs.).

(iv) Haeberlin's *Kāvya-saṃgraha*.

(v) NSP., 1906 (as appendix to ed. of *Ṛtu-saṃhāra*).

(vi) *Kāvya-kalāpa*, Bombay, 1864.

Śrutabodha, attributed to Kālidāsa, ed. (i) Haeberlin's *Kāvya-saṃgraha.*

(ii) NSP., Bombay, 1890.

(iii) M. E. Lancerau, Paris.

Sūkti-mukāvalī of Jahlaṇa, GOS., 1938.

Śyāmalā-daṇḍaka, attributed to Kālidāsa, ed. (i) with Malayalam trs., by L.A. Sastri, 2nd ed., Palghat, 1954.

(ii) with Eng. trs., Kalpathi, 1956.

(iii) *Kāvyamālā*, I.

Uṇādi-sūtra, ed. T. Aufrecht, Bonn, 1859.

Uttarakālāmṛta, attributed to Kālidāsa, ed., with Eng. trs., V. S. Sastri, Bangalore, 1939.

Vaidya-manoramā, attributed to Kālidāsa, ed. N. Sharma and J. Acharya, Bombay, 1913.

Vidvad-vinoda-kāvya-Same as Rākṣasa-kāvya (*Supra*);

Vikramorvaśīya of Kālidāsa, ed. H. D. Velankar, New Delhi, 1961.

Vṛtta-ratnāvalī-ed., (i) with comm. and Eng. trs., by H. G. Narahari, Adyar Library, Madras, 1952 (Reprinted from *Adyar Library Bulletin*, Vols, XV to XVII.). Also ed. by Govindacarya, 1861 (in Grantha characters) and by R. Rao, 1864 (in Telugu characters).

Sanskrit Works in Manuscripts

(No mention is made here of MSS of those works which have been printed).

Akṣaramālikā-stotra–Adyar.

Ambā-navaratnamālikā-stotra–Adyar.

Caṇḍikādaṇḍaka-stotra–No. 246 of 1880-81 (BORI)

Duṣkaramālā–Madras, No. R 5472 with comm. *Viśadā*.

Madanābhyudaya–*Triennial* Cat. (Madras), II, Pt. C, No. R. 1467.

Nānārtha-śabdaratna–1) Adyar Library, No. P. M. 1268.
2) Madras, No. D. 1729.

Navagraha-maṅgalāṣṭaka–Madras, No. D 9529.

Navagraha-stotra–No. 4959 in Poleman's *Census of Indic MSS.*

Prahasana-nāṭaka (also called *Lambodara-prahasana*)–*I. O. Cat.* No. 8208; *Cat. of MSS. in Punjab University*, Vol. II, No. 4914; *Triennial Cat.*, Madras, 1913-14, 1915-16, I. 1101, 1102.

A few MSS. of this work are reported to be available in Orissa State Museum, Bhubaneswar.

Śuddhicandrikā-vyākhyā–Madras, D 3039.

Satru-parājaya–No. 727 in *Bikaner Catalogue.*

Śuddhicandrikā–1) Madras, R 2590 (b) and (c) D 3038, D 14508.
2) A. S. 5596 C, 4117
3) Hz. I, 93.
4) K 196 in *Catalogus Catalogorum* (Aufrecht) K stands for Kielhorn's *C. P.* Cat.

Taralā-Comm. on *Nānārtha-śabdaratna*–Madras, D 1731–32; Adyar No. 837.

Tripurasundarī-stutikāvya–No. 2166 in Sastri's *Notices.*

Vadhūvinoda–No. 5719 in Poleman's *Census of Indic MSS.*

Journals

Adyar Library Bulletin, xxiii

Annals of Bhandarkar Oriental Research Institute, V. (Paper by S. K. Ayyangar)

-do- XXV (Paper by Mirashi).

Annals of Oriental Research, University of Madras, IV, 1939-40 (Article by C. K. Raja).

Indian Historical Quarterly, I (Article by V. V. Gokhale).

-do- XII (Article by D. R. Mankad).

-do- XIII (Article by S. K. De).

Journal of Benares Hindu University, IV, 1-3.

Journal of the Bombay Branch of Royal Asiatic Society, Extra No., 1857 (Paper by Peterson).

Journal of Indian History, XIX, 1940 (Article by P. K. Gode).

Journal of Royal Asiatic Society, 1912 (Article by Keith on *Ṛtusaṃhāra*)

1913 (Article by Keith and by J. Novel).

1925 (Article by A. S. R. Ayyar)

Journal of Saṃskṛta Sāhitya Pariṣat, Calcutta, X (Paper on *Śivarāja-carita*).

Nachrichten von der Kgl. Gesellschaft der Wissenschaften Göttingen, Philolog.-histor. Klasse., 1890 (Paper by Kielhorn).

Quarterly Journal of Mythic Society, XI (Paper by S. Shastry on Date of Abhinava)

XIV (Paper by A.S.R. Ayyar),

XV, 1924 (Papers by R. Sarasvati and By S. K. Iyengar)

Sahṛdaya (Sanskrit Journal), Madras, IX (Paper by R. V. Krishnamacharya).

Zeitschrift der Deutschen Morgenländischen Gesselschaft,

39 (Paper by Aufrecht).

56 (p. 626-Pischel's remarks on *Nalodaya* and Ravideva).

66 (Paper by J. Nobel).

Catalogues of Manuscripts
and
Reports on Manuscripts.

[The catalogues of Sanskrit MSS., consulted in addition to those in respect of MSS. in Adyar Library (Madras); Bikaner, Govt. Oriental MSS. Library (Madras), India Office, and Tanjore, are noted below.]

Catalogue of Sanskrit Manuscripts in Punjab University, II. in Mysore and Coorg (L. Rice).

Catalogus Catalogorum by T. Aufrecht.

Bhandarkar, R. C. : *Report on Search of Sanskrit Manuscripts*, 1883–84.

Descriptive Catalogue of Sanskrit Manuscripts in Sanskrit College, Calcutta (Sastri and Guin)

–do– –do– in Adyar Library, Madras.

Hultzsch, E. : *Report on Sanskrit Manuscripts*, No. I, No. III.

Kielhorn. : *Report on Search of Sanskrit Manuscripts in Bombay*, 1880–81.

Mitra, R. L. : *Notices of Sanskrit Manuscripts.*

New Catalogus Catalogorum–University of Madras.

Peterson : *Reports of the operations in search of Sanskrit Manuscripts in the Bombay Circle.*

Poleman, H. I. : *A Census of Indic Manuscripts in the United States and Canada.*

Sastri, H. P. : *Notices of Sanskrit Manuscripts.*

Triennial Catalogue of Sanskrit Manuscripts in Oriental Library, Madras, I, II, III,

Miscellaneous Works.

Aiyar, T. K. R. : *A Concordance of Kālidāsa's* Poems (ed. V. Raghavan), Madras, 1952.

Catalogue of printed books in British Museum, London.

Catalogue of printed books in India Office, London.

C. K. Raja Commemoration Volume.

De, S. K. and Das Gupta, S. N. : *History of Sanskrit Literature*, Calcutta.

De, S. K. : *History af Sanskrit Poetics*, Calcutta, 1960.

Emeneau, M. B. : *A Union List of Printed Indic Texts and Translations in American Libraries.*

Gawronski, A. : *The Digvijaya of Raghu and some connected problems.*

Gode, P. K. : *Studies in Indian Literary History*, I.

Hillebrandt : *Kālidāsa*, Breslau. 1921.

Ind. Streifen, III.

History and Culture of the Indian People, Vol. III (The Classical Age)

Jhala, G. C. : *Kālidāsa–a study*, Bombay, 1949.

Karmarkar, R. D. : *Kālidāsa*, Dharwar, 1960.

Keith, A. B. : *A History of Sanskrit Literature*, Oxford, 1928.

Nandargikar, G. R. : *Kumāradāsa*, Poona, 1908.

Krishnamachariar, M. : *History of Classical Sanskrit Literature*, Madras, 1937.

Macdonell, A. A. : *A History of Sanskrit Literature*, 1899.

Moraes, G. M. : *Kadambakula*, Bombay, 1931.

Pandey K. C. : *Abhinavagupta.*

Proceedings of the Tenth Oriental Conference, 1940 (Paper by V. V. Sarma).

Do *of the Fourth* ,, Vol. I. (Article by S. P. Bhattacharya.

Raghavan, V. : Bhoja's *Śṛṅgāra-prakāśa*, Madras, 1963.

Raja, K. K. : *Contribution of Kerala to Sanskrit Literature*, Madras, 1958.

Ramanujamuni, S. : *Padāvalī of Meghasandeśa and Kuntaleśvara-dautya* of Kālidāsa, 1939.

Raya, Yogesacandra : *Āmāder Jyotiṣī O Jyotiṣ* (in Bengali), Calcutta, 1903.

Sastri, K. A. N. : *A History of South India*, 2nd ed., Oxford University Press, 1958.

Sastri, H. : *L'Art Poetique de L'Inde*, Paris, 1917.

Sing, S. N. : *History of Tirhut*, 1922.

Velankar : *Jinaratna-kośa.*

Verhandl. D. V. Oriental Kongress, Berlin, 1881. (Paper by Jacobi).

Vikrama Volume, Ujjain, 1948.

Winternitz, M. : *A History of Indian Literature*, Vol. III, Pt. I, Delhi, 1963.

ERRATA

Page	For	Read
8, f. n. 1	Rājamukuṭa	Rāyamukuṭa
16, 10th. line from bottom	Devnāgarī	Devanāgarī
197, f. n.	mean	means
205, para 1, 3rd. line from bottom	Secondary	Secondly
206, para 4, 1st. line	Krauti	Krānti
211, f. n. 1	Sūtia	Sūtra
214, last line but one	nem	nom

